L.21.e.13.

THE ORNAMENTAL ARCHITECT; or YOUNG ARTIST'S INSTRUCTOR,

consisting of the five Orders, drawn by Miquet parts,

with their EMBELISHMENTS &c.

ELEGANTLY ENGRAVD on (102) FOLIO PLATES,

By Various Masters.

This work is rendered so easy, that most capacitys, by practice and attention, may draw any piece of Architecture required with its Ornaments, the Number of Ornamental compositions, and the different manner of expressing Antique Ornaments, makes it the most usefull Workmans Book extant, and at the same time it may be rendered the most entertaining Work of the kind, for the instruction of the Ladys and Gentlemen. Ornamental studies, hitherto but little known in this Kingdom, begen to be more understood and enquired after, and is that part of Drawing which is most essential to Artists, Manufacturers, and Mechanics. The following professions, in particular cannot do without it.

ARCHITECTS,	*MODELLERS,*	EMBROIDERERS,
PAINTERS,	*POTTERS,*	PATTERN-DRAWERS,
ENGRAVERS,	*IRON SMITHS,*	TAPISTRY-WEAVERS,
CARVERS,	*SILVER-SMITHS,*	COACH-MAKERS,
STUCO-WORKERS,	*FOUNDERS,*	CABINET-MAKERS, &c.

Numbers of other Ingenious professions, besides the above mention'd, may receive help from this Work, as few occupations but want more or less of Ornamental Drawing, and it must be confess'd, that some knowledge of Architect, should allways accompany the usefull study of Ornament.

PUBLISH'D By the AUTHOR

Matthias Darly

PROFESSOR of ORNAMENT & ENGRAVER

LONDON,

Printed for and Sold by Robt. Sayer, Map & Printseller, N.53, in Fleet Street. As the Act directs 20 June 1771.

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DEDICATION.

To

The ARTISTS · MANUFACTURERS & MECHANICS ·

of Great Britain and Ireland

Gentlemen,

Ornamental Drawing has been too Long neglected in this Trading Country, and great Losses have been sustained in many of our Manufactures, for want of studying it, on the Knowledge of true Embellishment Depends the Improvement of every Article that tends to Ornament or Use, and I do Aver that this Kingdom is more Indebted (as a Commercial State) to a †Langcake then to a S.r Godfrey Kneller; and we must own that some of the present Architects of this Nation by their Introducing the Ornaments made Use of by the Ancients, have done more good then all the other polite Artists put together; as many of our Manufactures are greatly Improvd by their Attention to that part of Drawing, so greatly wanted in their different Professions, Witness the Pottery of this Kingdom. there is now performances in Clay which will make the heavy headed Silversmith Hush, I mean the Undertakers in that Branch those that keep Shops without the least Knowledge of the Business they profess, As this Book has something in it adapted to every Profession & is the first & only Publication of the kind, its to be hoped that the Candid and generous will forgive such Omissions that have Occurrd in the carrying on so great and expensive a Work, and if it should be found of any real Use to the different Professions it was calculated to Instruct it is the highest Honour & the greatest Pleasure that the Author ever wishd for; and that some future good and Public Advantage may arise from these his honest endeavours, is the sincere Wish & Desire of Gentlemen Your humble Serv.t

M. Darly.

† M.r Rich Langcake (neglected by his own Country) is now teaching the French the Art of Design requisite for Commerce. &c. &c. they having not his Equal in all France.

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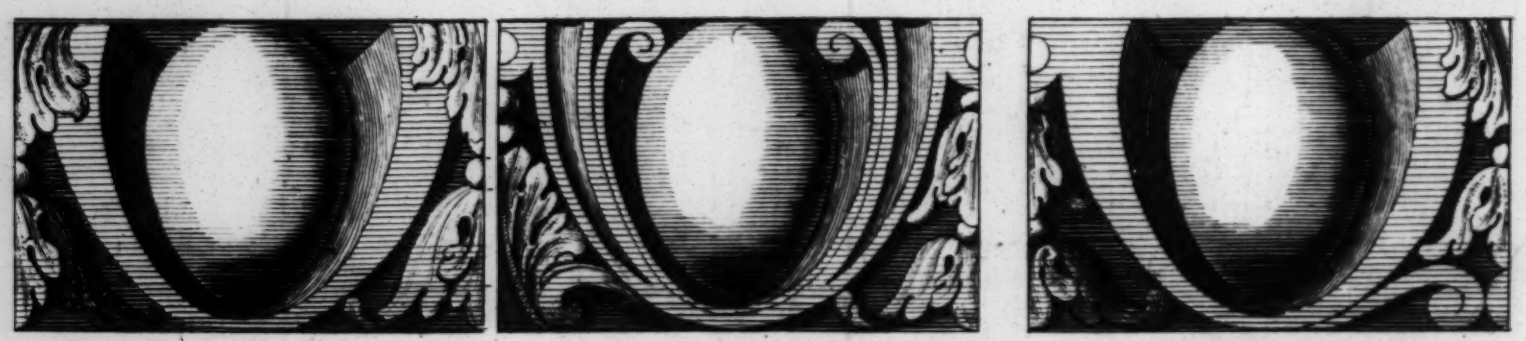
Regular MOULDINGS with their EMBELLISHMENTS.

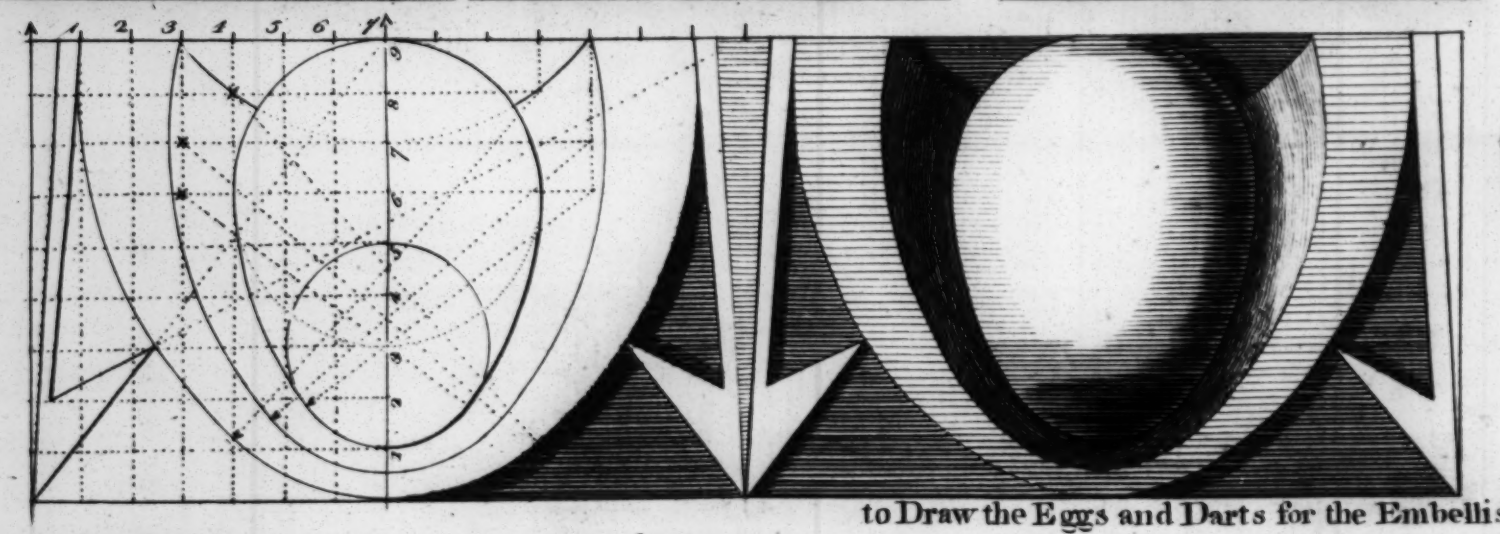
Astragal or Beads

List or fillet

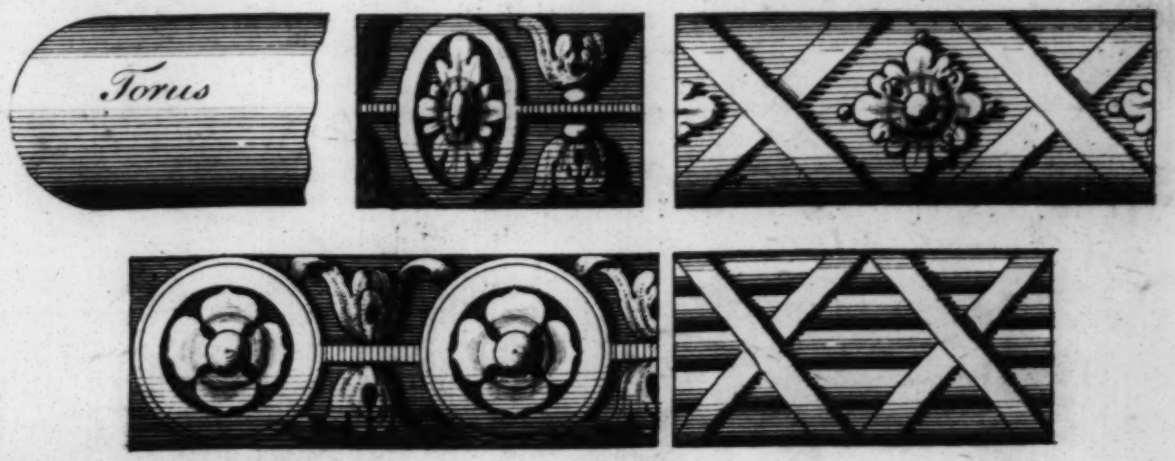
N.B. The List admits of no Ornament.



Torus



Torus



to Draw the Eggs and Darts for the Embellishment of the Ovolo.

Divide the Ovolo into 9 parts, 7 of 'em, mark'd on each side of the middle line of the Egg. give the middle of the Darts: the Astericks shews the centers of the circular lines, and the prick'd lines comeing from the centers shew the form of the Egg and Shell, the Dart is form'd by the prick'd lines which intersect each other; one comes from the top of the center line of the Egg. and the other from the upper part of the Dart. This is a bold and pleasing an Ornament as any discover'd by the Antients, and of as great utility.

Pub.d according to Act of Parl.t Feb.y 1.st 1770 by Morby Engraver.

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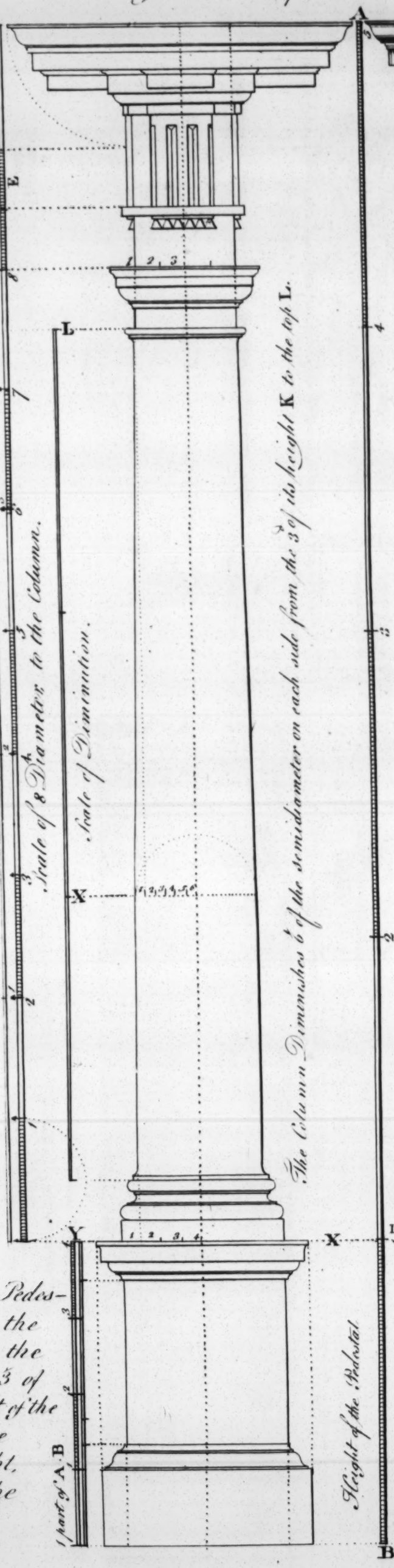
DORICK·ORDER
with its General Proportions.

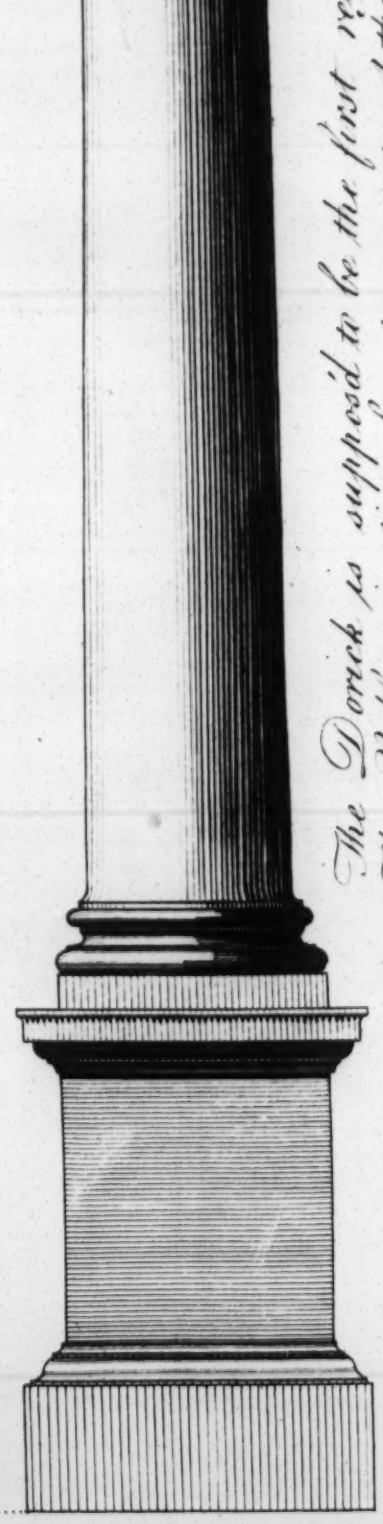
Take any height as A·B· divide it into 5 parts. one part goes to the Pedestal X the other 4 parts which is A·D is divided into 5. parts. one of which E is the height of the Entablature, which height is divided into 8 parts as F· 2 parts of which goes to the Architrave. 3 to the Frize & 3 to the Cornice. the height of the Column is divided into 8· parts one of which is the Diameter of the Column. The Base and Capital is a Semidiameter of the Col. The Base of the Col projects ⅔ of the Semidiameter. which determines the breadth of the Die of the Pedestal.

The Capital projects ¼ of The Diamater of the Column. at its smallest part. The Architrave projet ⅙ of its height.

The Cornice projects equal to ⅔ the height of the whole Entablature.


Scale of 8 Diameter to the Column.
Scale of Diminution.
The Column Diminishes ⅙ of the Semidiameter on each side from the ⅔ of its height K to the top L.
Height of the Pedestal
1 part of A.B

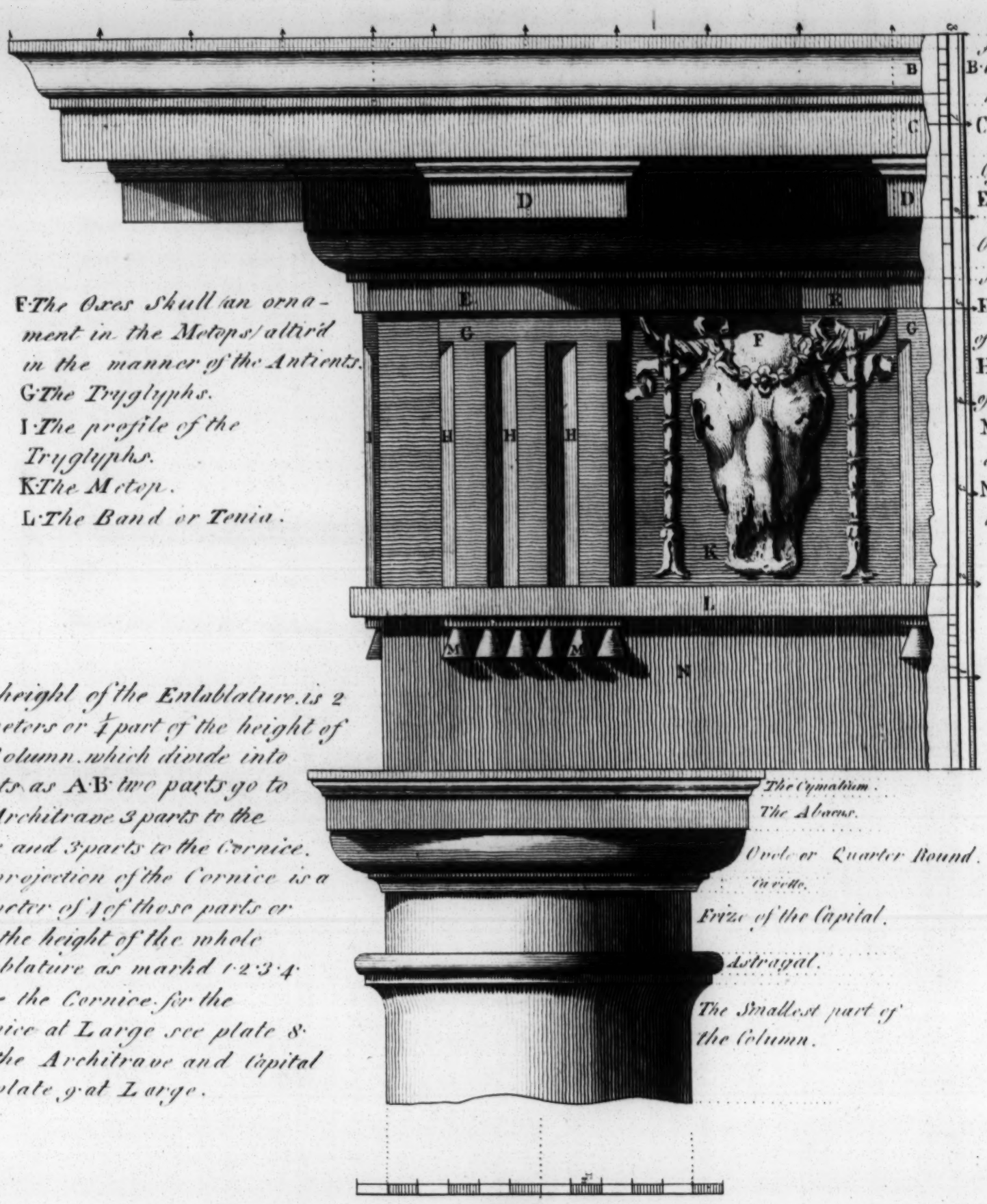
Divide the height of the Pedestal into 4 parts. as X half the height of one of them is the height of the Cap. and 3 of one of them is the height of the base. the projection of the base is equal to its height, and the Cap projects the same as the Base.



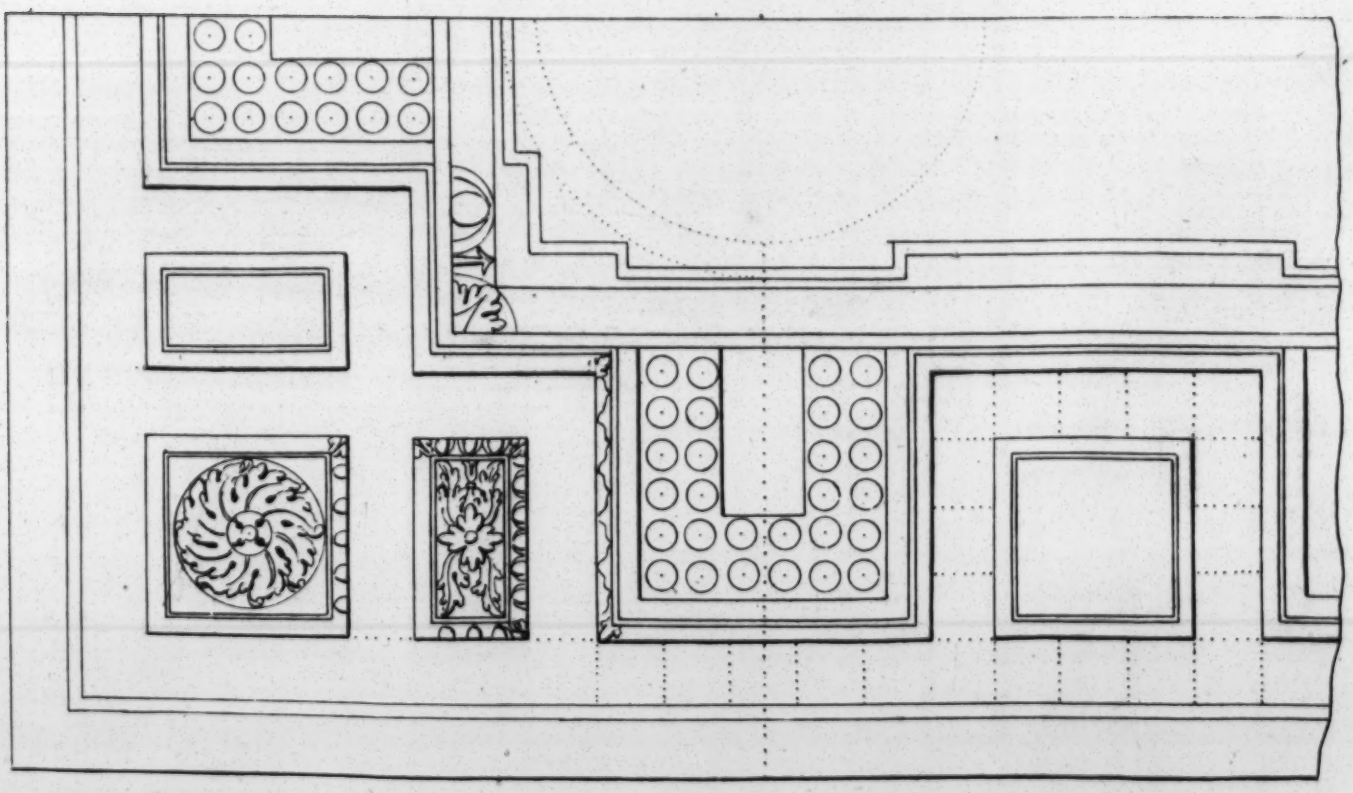
The Dorick is supposed to be the first regular Order of Architecture. and that: The Noble primitive Structures were of this Order.

Pub.d According to Act of Parl.t by M.r Darly Dec.r 6.th 1769.

DORICK ENTABLATURE.



The height of the Entablature is 2 Diameters or ¼ part of the height of the Column which divide into 8 parts as A B two parts go to the Architrave 3 parts to the Frize and 3 parts to the Cornice. The projection of the Cornice is a Diameter of 1 of those parts or half the height of the whole Entablature as marked 1·2·3·4· above the Cornice for the Cornice at Large see plate 8· for the Architrave and Capital see plate 9 at Large.



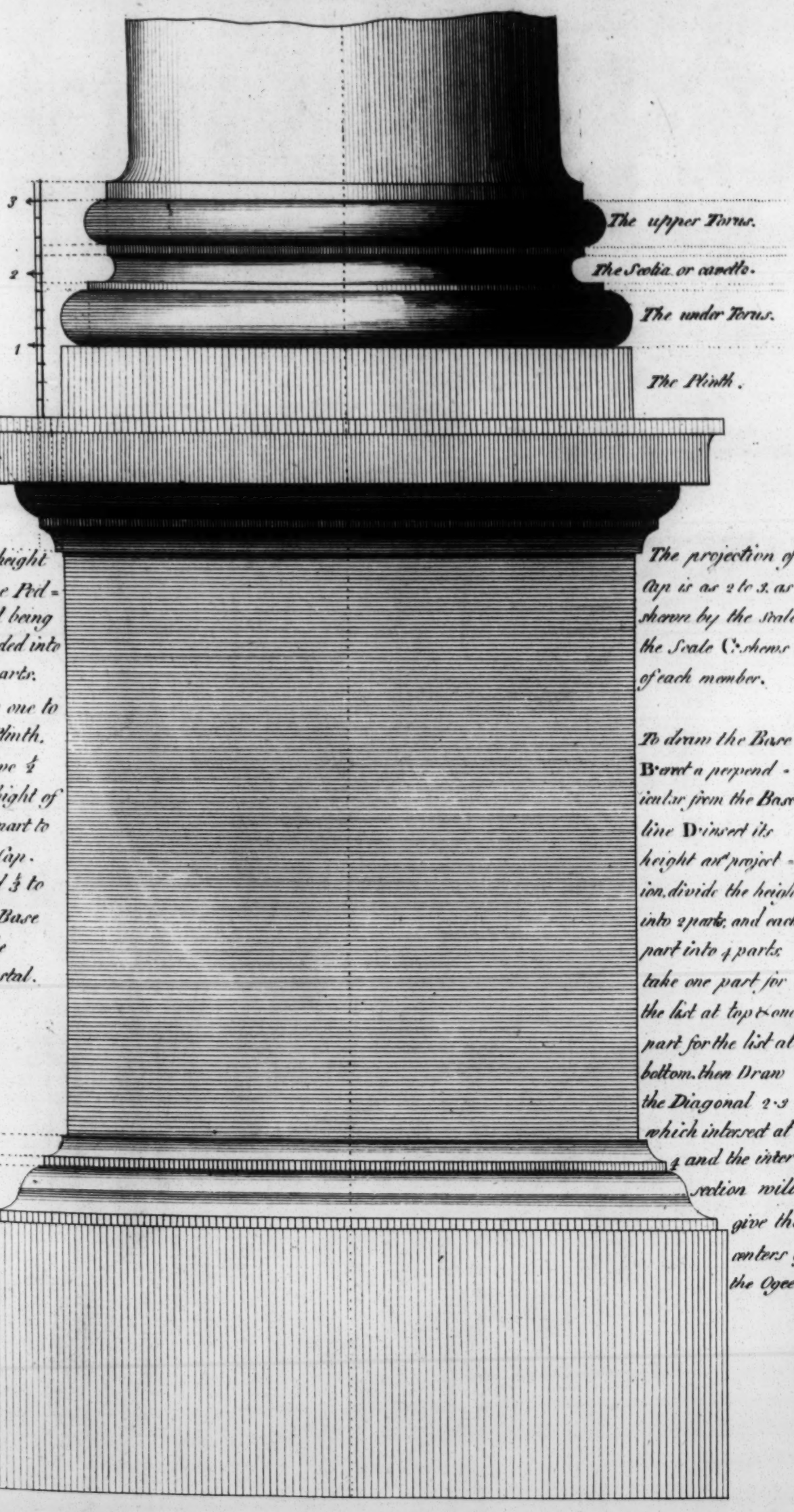
Pub.d According to Act of Parl.t by M.r Darly Dec.r 6.th 1769.

The DORICK PEDESTAL with part of the COLUMN and BASE.

To Draw the Base of the Column at Large.

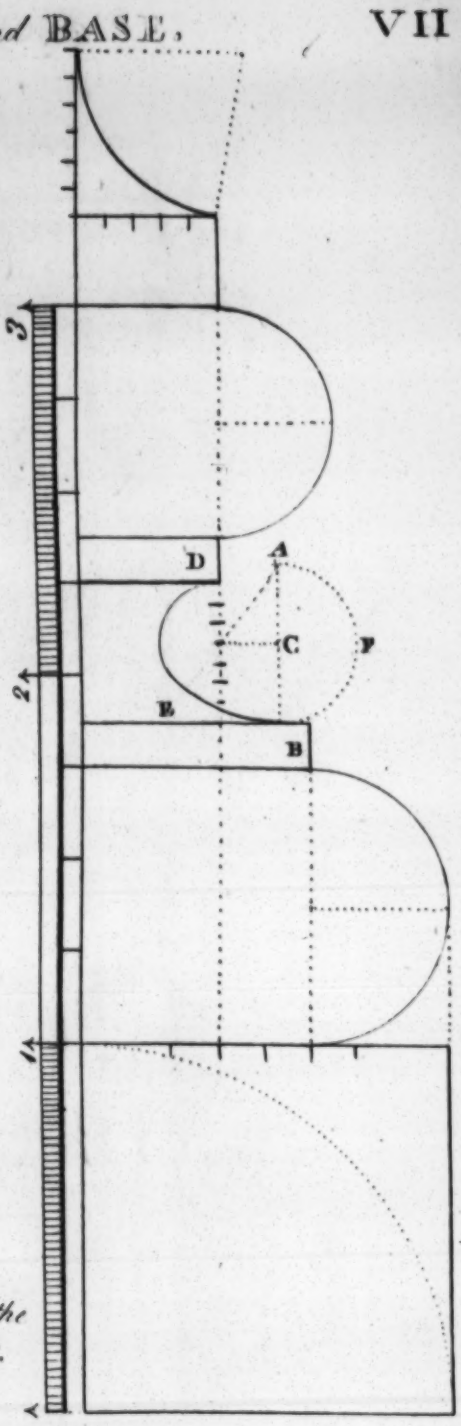
Divide and Draw the size of each member, and the centers of the upper and lower Torus then drop a perpendicular from the center of the upper Torus and divide within the space of the Scotia into 7 parts the 3 uppermost will be the semidiameter of the small circle **C·D·E** from the Center **C** Draw the outer semicircle then draw **A·E·** through the center of the small circle **A** which gives the center of **B·E** so that **B·E·D** give the Scotia.

The Dorick base is a Semidiameter of the Column in height and projects ½ of the semidiameter which gives the Die of the Pedestal.

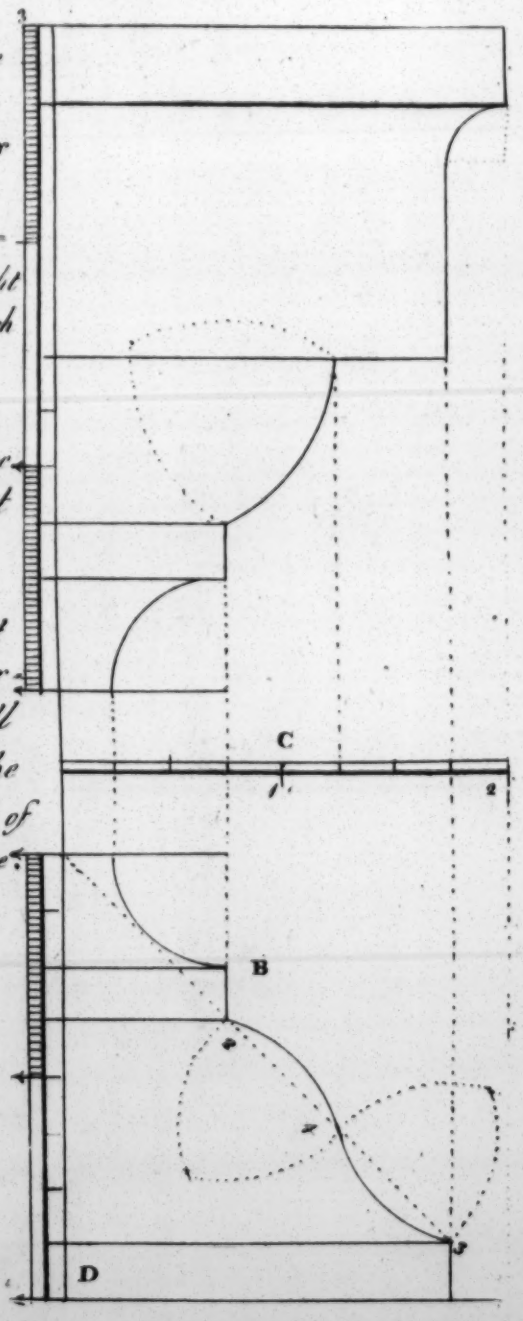


The height of the Pedestal being divided into 4 parts. give one to the Plinth. & give ½ the hight of one part to the Cap. and ⅓ to the Base of the Pedestal.

The projection of the Cap is as 2 to 3. as is shewn by the scale. the Scale **C** shews the projections of each member.



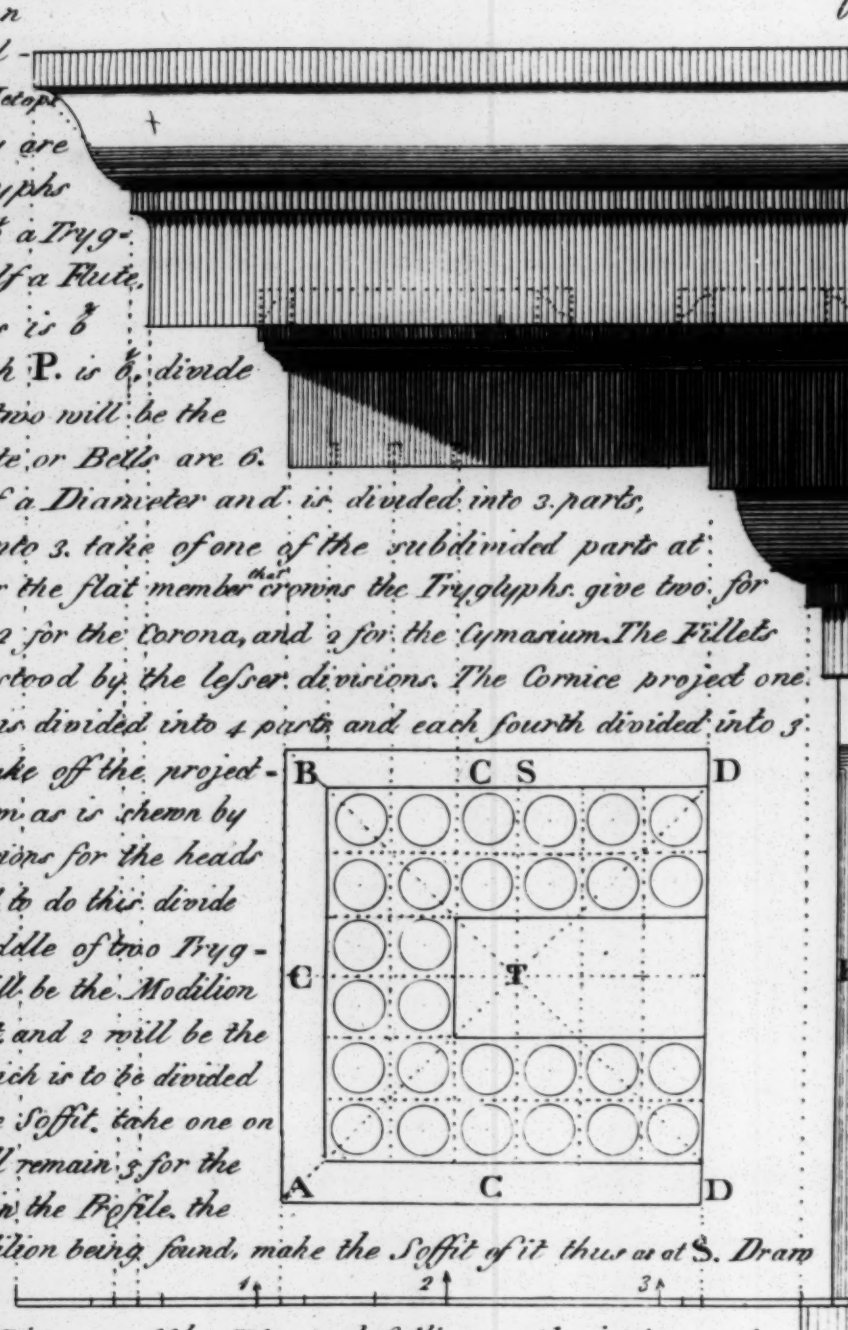
To draw the Base **B** erect a perpendicular from the Base line **D** inscribe its height and projection. divide the height into 2 parts. and each part into 4 parts take one part for the list at top & one part for the list at bottom. then Draw the Diagonal 2·3 which intersect at 4 and the intersection will give the centers of the Ogee.

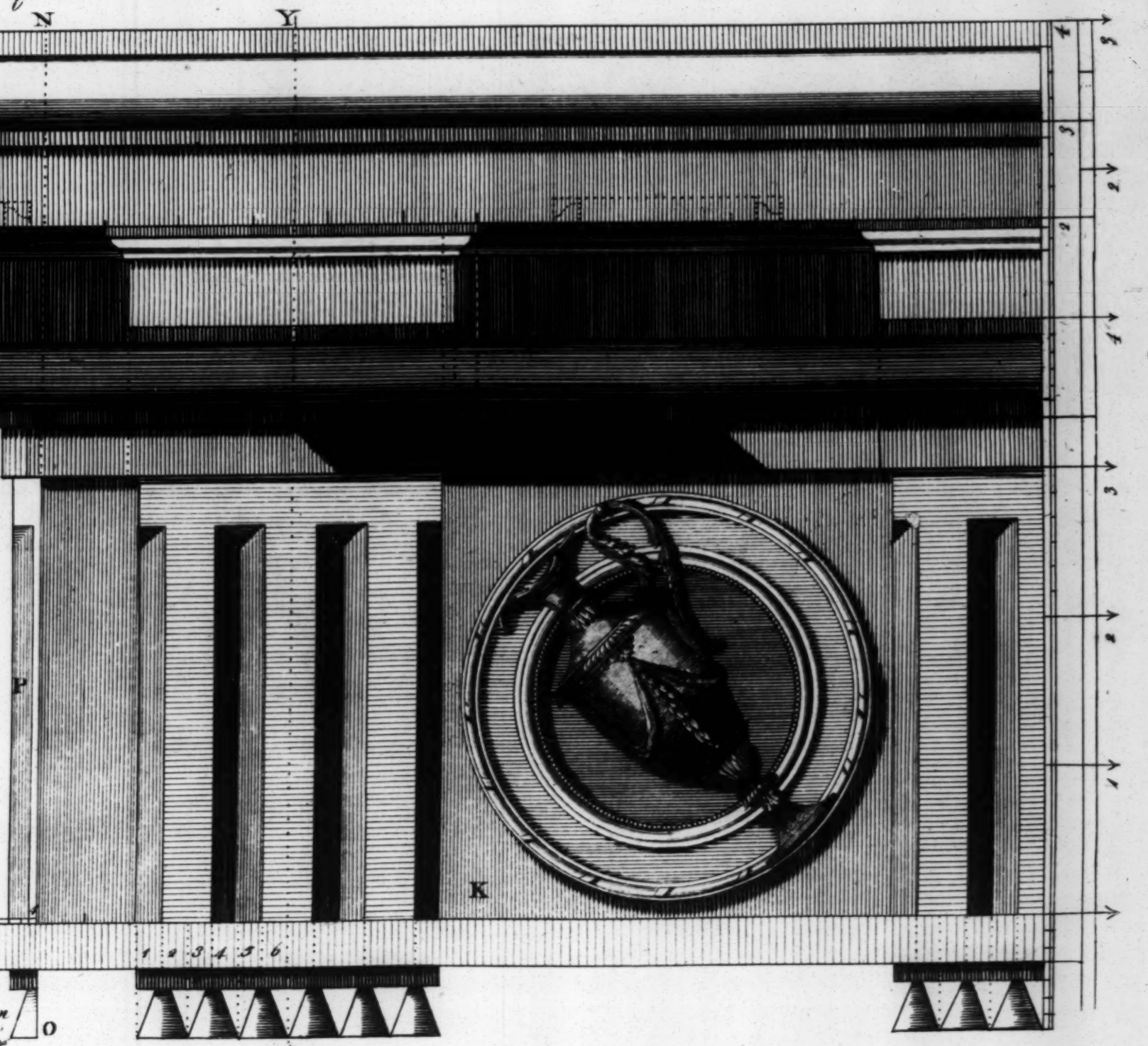


Pub.d According to Act of Parl.t by Macky Dec.r 6.th 1769.

The FRIZE and CORNICE of the DORICK-ORDER at LARGE.

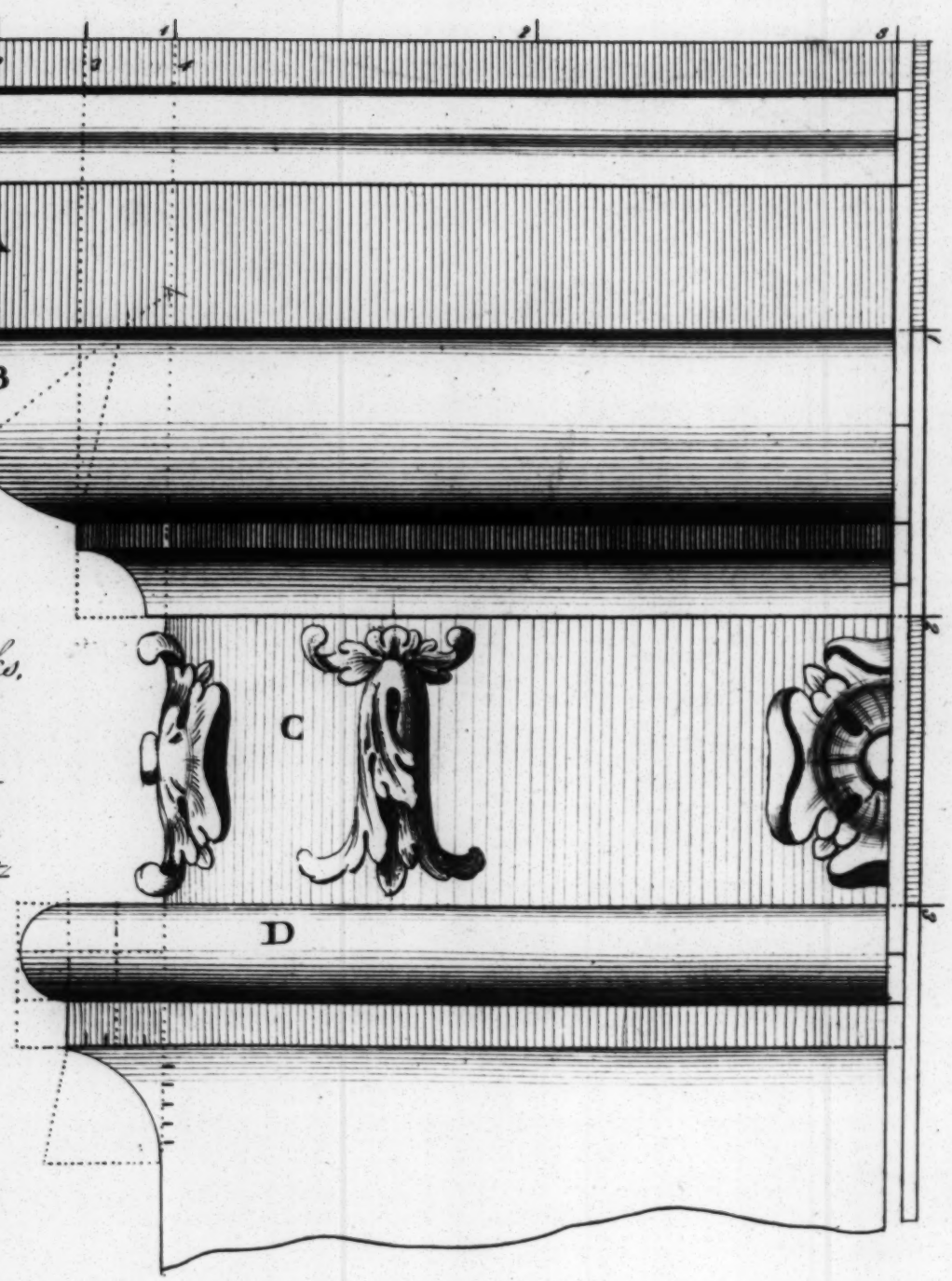
YZ is the middle of the Column and N.O. answers to the smallest part of the Column. the Metop K. is made square and they are ⅞ of a Diameter. the Tryglyphs are ½ a Diameter. Divide ½ a Tryglyph into 6 parts one is half a Flute, the space between the Flutes is ⅛ the thickness of the Tryglyph P. is ⅛ divide that thickness into 3 parts two will be the depth of each Flute. the Outte or Bells are 6. The Cornice is in height ¼ of a Diameter and is divided into 3. parts, each of them is subdivided into 3. take of one of the subdivided parts at the lower part of the Cornice, for the flat member that crowns the Tryglyphs. give two for the Ovolo. 2 for the Modilion. 2 for the Corona, and 2 for the Cymatium. The Fillets and the small Ogee are understood by the lesser divisions. The Cornice project one Diameter of the Scale R. and is divided into 4 parts and each fourth divided into 3 parts and each 3d into 3 more. take off the projection of the Ovolo and Cymatium as is shewn by dotted lines then find the divisions for the heads of the Modilions which are equal. to do this divide the distance from middle to middle of two Tryglyphs into 4 parts 2 of them will be the Modilion with the Fillet and Ogee over it. and 2 will be the distance between the Modilions. which is to be divided into 5 parts. for the Pannel in the Soffit. take one on each side for its Border there will remain 3 for the square of the Pannel as shewn in the Profile. the bigness and projection of the Modilion being found, make the Soffit of it thus as at S. Draw the 2 Diagonals from the corners A and B intersecting at T the Distance of the Diagonal falling on the joining part of the Modilion at D.D will give the side of the inner Square, and what remains will be the Border CCC. Divid the Sides of the Square into 6 parts and draw parralels from each division, then describe the circular Drop, leaving a space of ⅛ between them. a Double Square of 2 must be left plain in the middle, and the space betwixt the Drops must be sunk half a Diameter of one of the Drop.





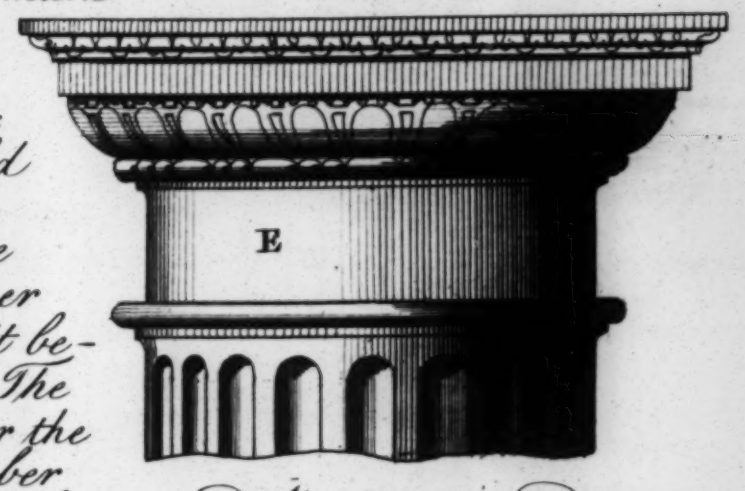
Pub.d by Darly Engraver According to Act of Parl.t Jan.y 6.th 1770.

A. *The Abacus.*
B. *The Ovolo.*
C. *The Collarino.*
D. *The Astragal.*



The Neck of the Column **E** *is enrichd with Roses and Husks, in the same manner as Palladio. The Projection of the Roses and Husks, must not exceed the upper Cincture of the Column in their projections.*

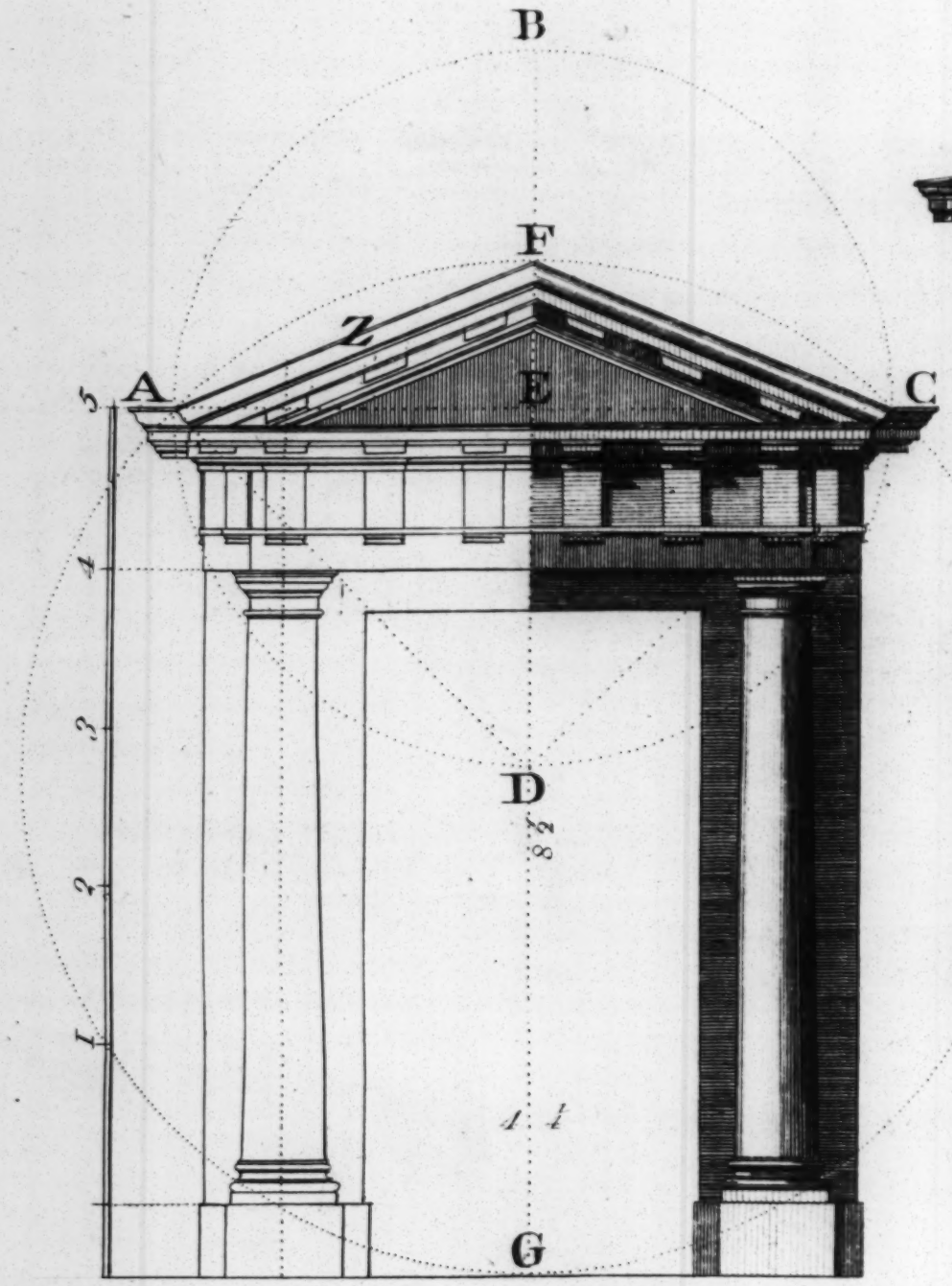
The Dorick Capital is half a Diameter in height. Divide the height of the Capital into 3 parts, give one to the Collarino. **C**. *The other one is Divided into 3 parts, give 2 of those parts to the Ovolo* **B**. *The 3d parts is divided into 2 parts. one of which gives the Abacus* **A**. *The greater divisions are subdivided into lesser according to their members. make the Ovolo less then the Quadrant of a circle. to find the center, mark the interjections from the extream parts of the Ovolo: join them as mrkd by the prickd lins. and where the line intersects the upper line of the Ovolo it becomes the center. The Astragal* **D** *under the Capital is a member belonging to the Column, and* $\frac{1}{6}$ *of the semidiameter of it, the height being divided into 3 equal parts.* $\frac{1}{3}$ *goes to the Listel, its projection is equal to its height. the method to add the Listel. the column is by Dividing the perjecting part of the Listel into 5 parts, and giving 6 such parts to the simidiametr of the Cavetto.*



E *An Antique Dorick Capital with its members enricho.*

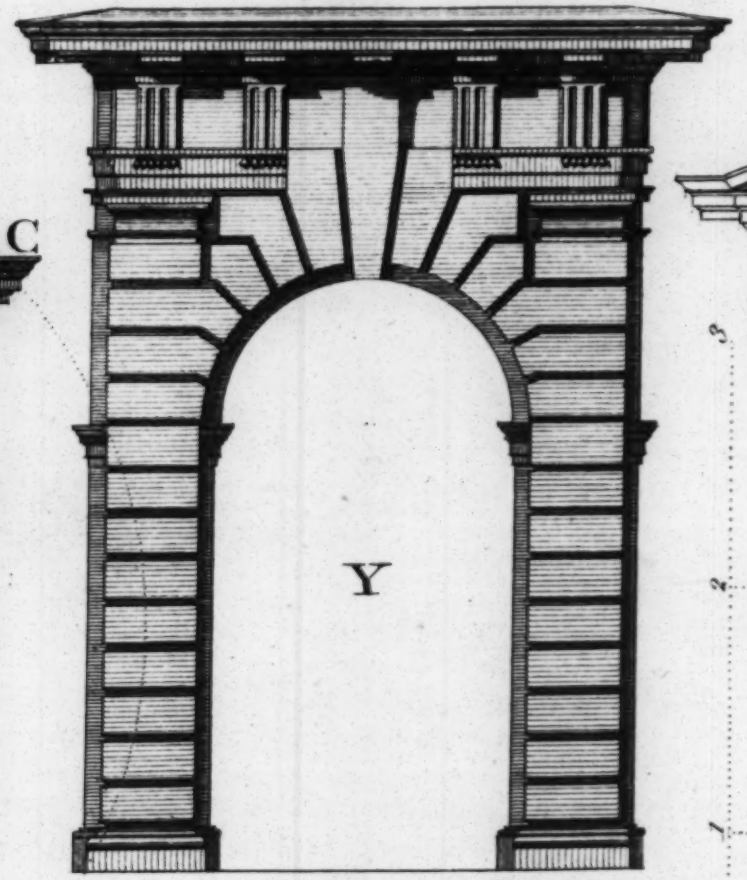
Pub. According to Act of Parl. Feb^{y} *1. 1770 by* M*arly Engraver.*

DORICK-DOORS.



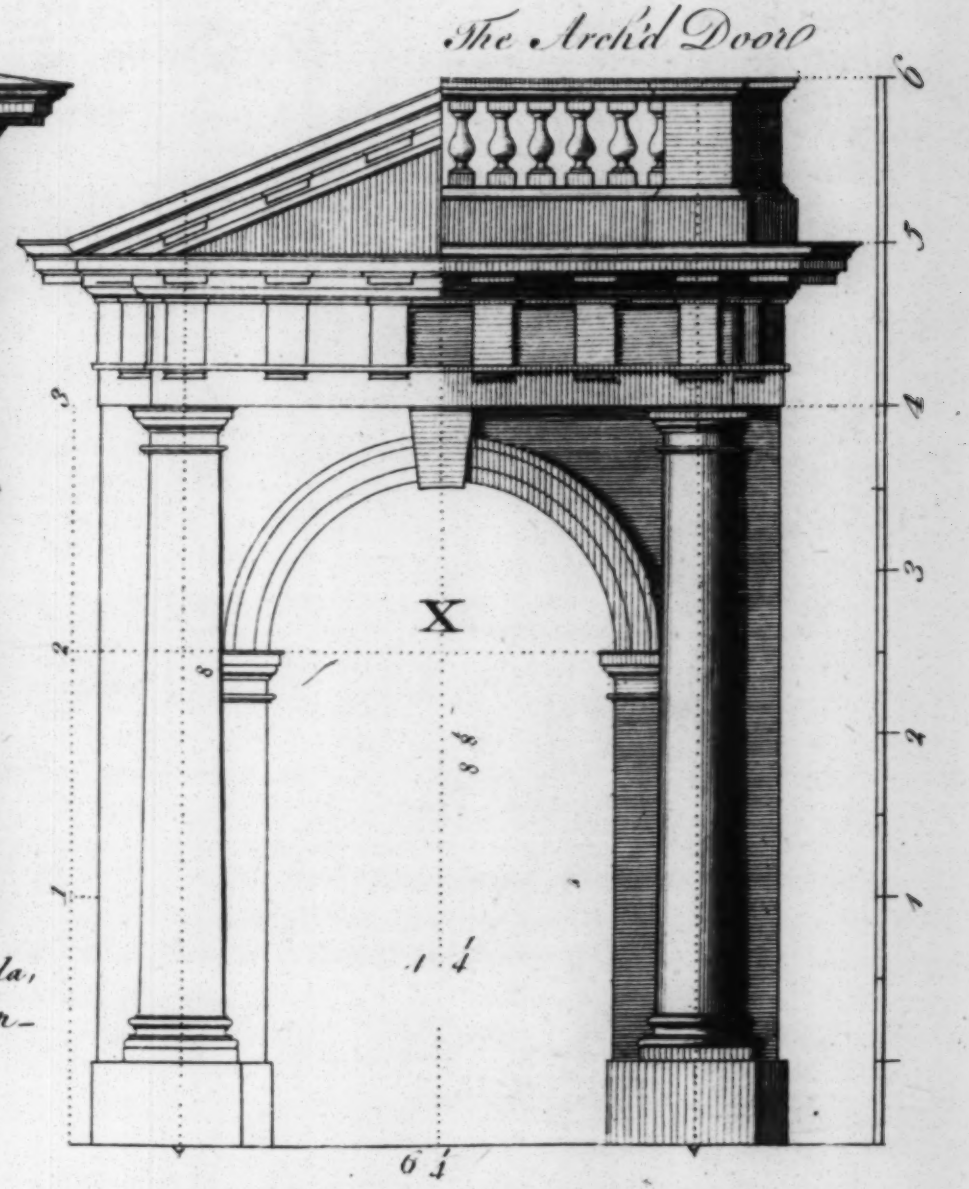
The manner of finding the height of the Pediment Z.

Draw the line **B·G** *through the intended Door, take the full extent of the Cornice* **A·C** *from the middle at* **E** *discribe the Circle* **A·F·C·G** *from the Center* **D** *The Segment* **A·F·C** *is the true height of the Pediment* **Z** *To Draw this Door proceed as in Door* **X** *only make the height of the openig 8 Diameters and* ½.



This Door **Y.** *was design'd by Vignola, and is taken from the Palace of Caprarola, and is copied by Inigo Jones at Greenwich Hospital.*

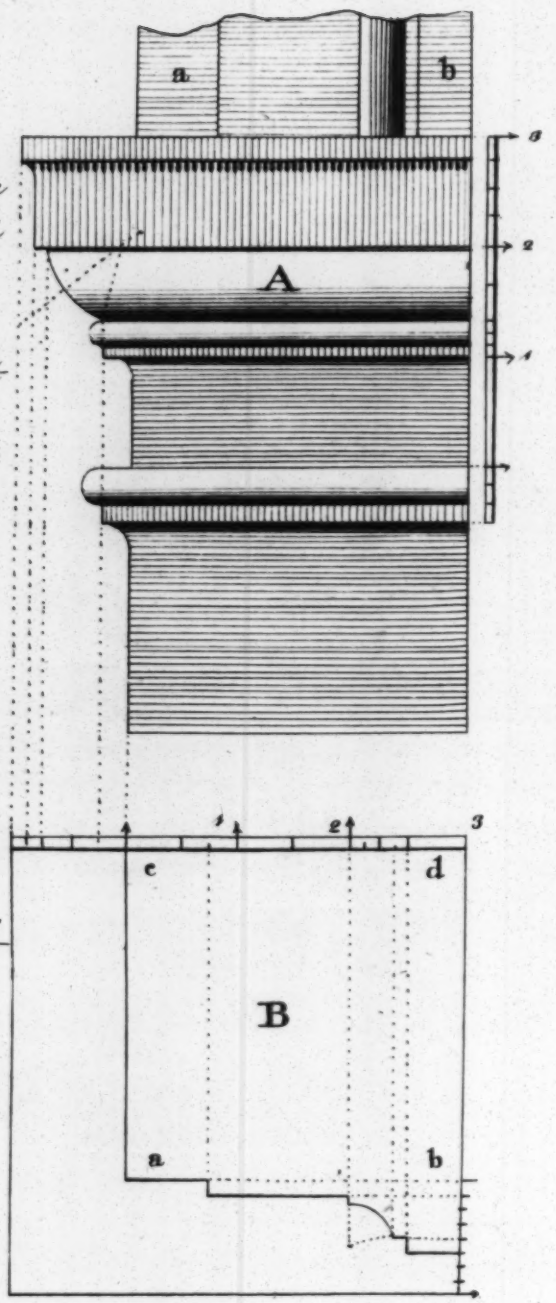
The Arch'd Door

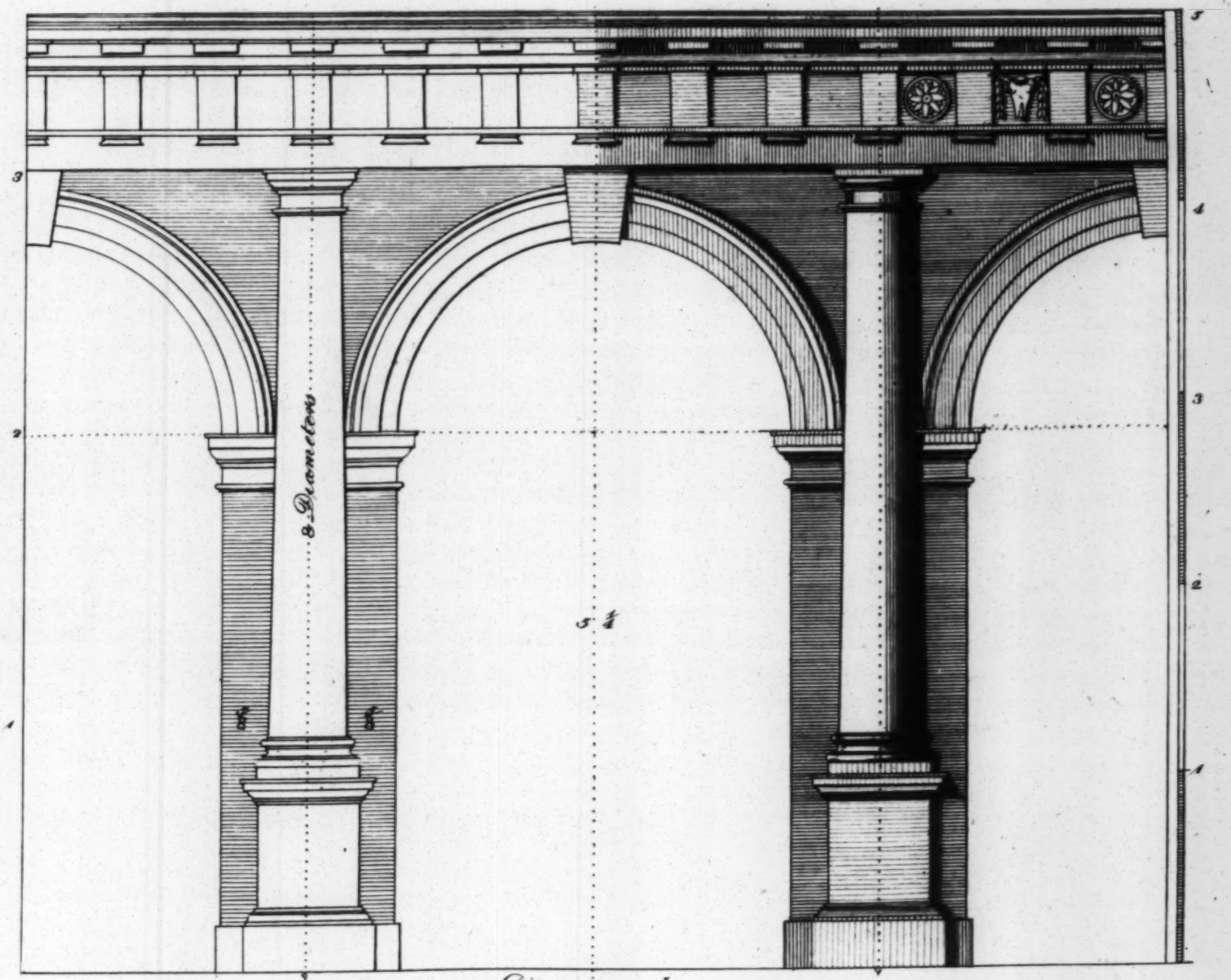


To Draw this Door, find the Diameter of the Column, give 6 Diameters and ½ to the Distance as it is Dotted from middle to middle of the Column 4 Diameters and ½ to the Opening 8 Diameters, and ½ go to the height.

Pub.d by Darly According to Act of Parl.t March 1.st 1770.

A is the Impost and B the Plan of the Pilaster which is in the Square a·b·c·d: a·b mark'd on the Plan and in the Upright over the Impost is the Architrave which goes round the Arch; b·c is the inside of the Pilaster. The Imposts of the Arches are in height ⅛ of their opening, which being divided into 3 parts one of them is the height of the Size of the Impost, the rest is given to the Cap. The Astragal at the Foot of the Impost is ⅙ of its height, and is divided into 3 parts, one goes to the List and the other 2 to the Quarter Round. in the projection of the Impost you must divide the Architrave that goes round the Arch into 3 parts, one of which is the projection of the Impost, the profile of the Architrave of the Arch is drawn under the Impost.





7 Diameters ½.

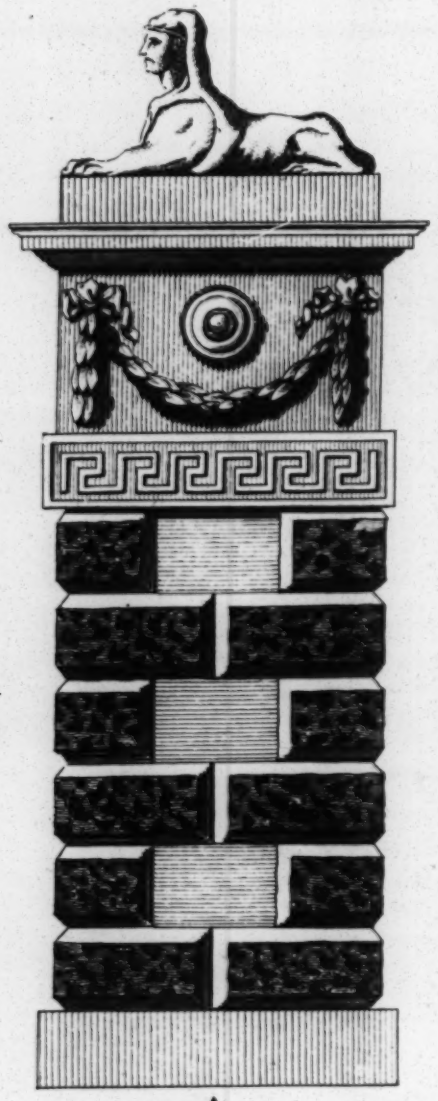
To Draw this Arch with its Pedestal,

First find the Diameter of the Column, the Distance from middle to middle of the Columns must be 7 Diameters ½ the Pilasters of the Arch will be ⅛ of the Diameter and the opening of the Arch 5 Diameters ¼.

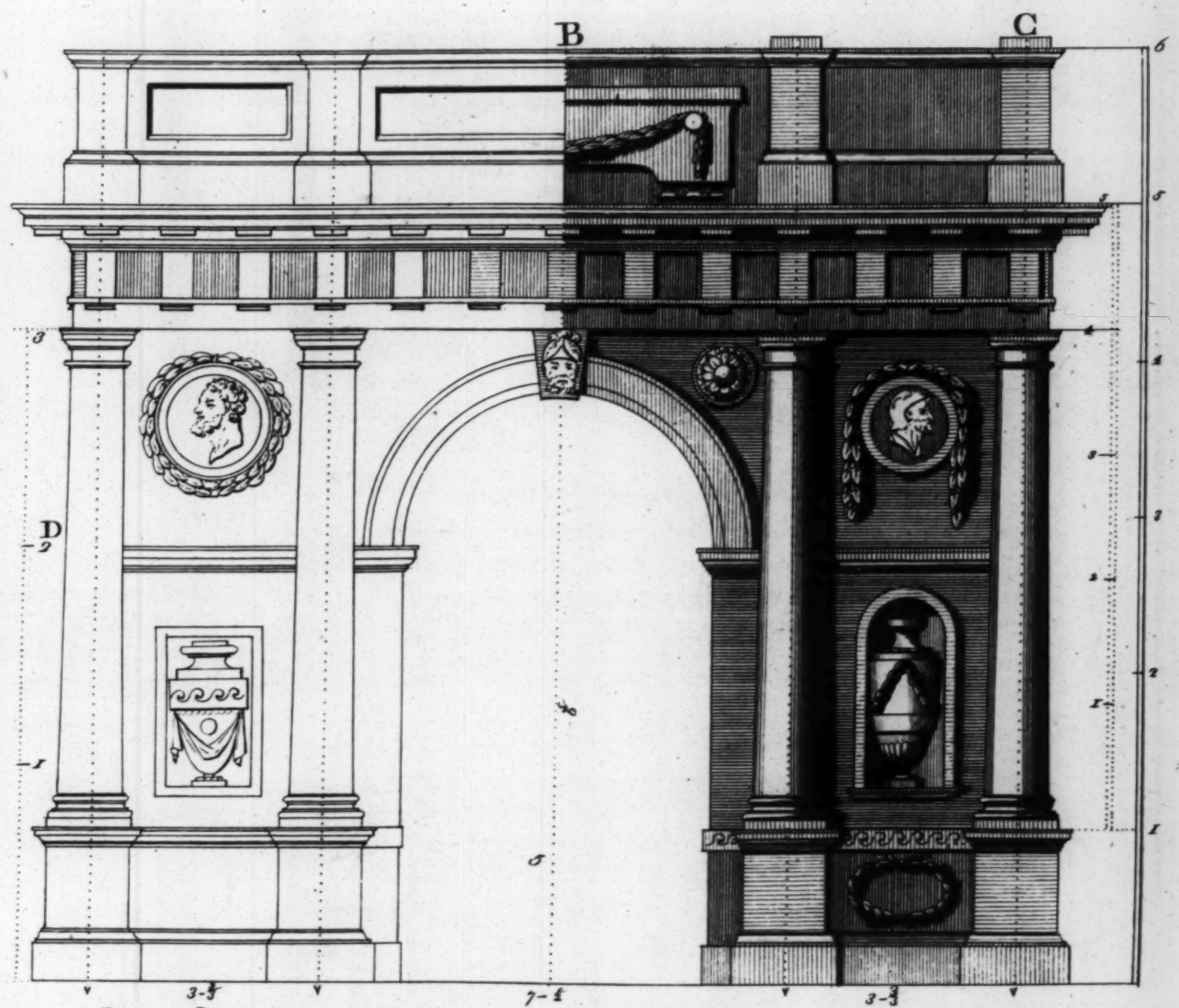
Pub.d by MDarly According to Act of Parl.t March 18.th 1770.

To Draw the Doric Gate **B**. *That the Metops and Triglyphs may be justly divided, observe that the distance from middle to middle of the Columns next the Arch must be seven Diameters and half and from middle to middle of the smaller Intercolumniation 3 Diameters and ½ and the Aperture of the Arch must be 5 Diameters. the Attick* **C** *is ⅓ of the whole height of the Order, including the Pedestal. the center of the Arch, or the height of the Impost from the ground line is marked at* **D**.

The Pier **A** *is a beautiful Invention of the Earl of Burlington. and well deserves the notice of the most curious Architects.*



A

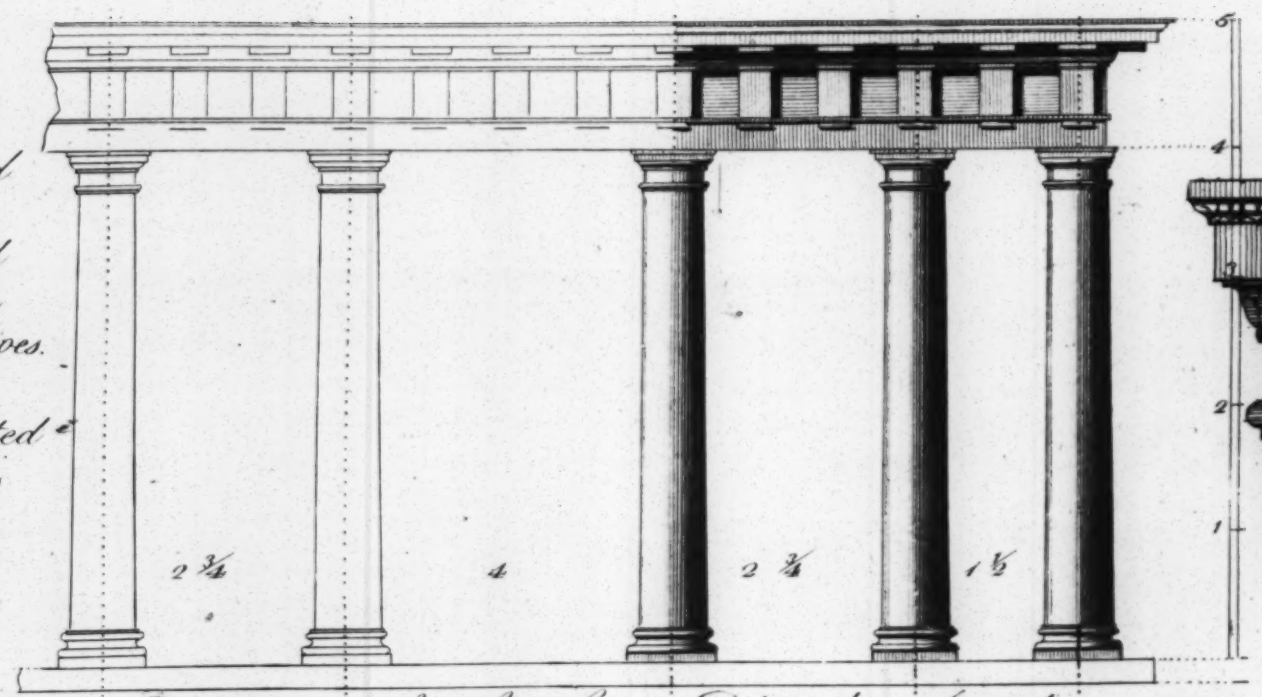


The Embellishments of Gates must be bould and striking and compos'd of as few parts as possible, as pettit Ornaments are allways lost in their effect where the Buildings are large and noble.

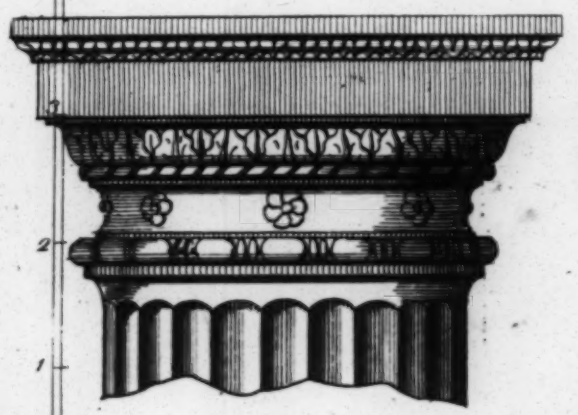
Pub.d by MDarly According to Act of Parl.t March 17th 1770.

DORIC INTERCOLUMNIATION.

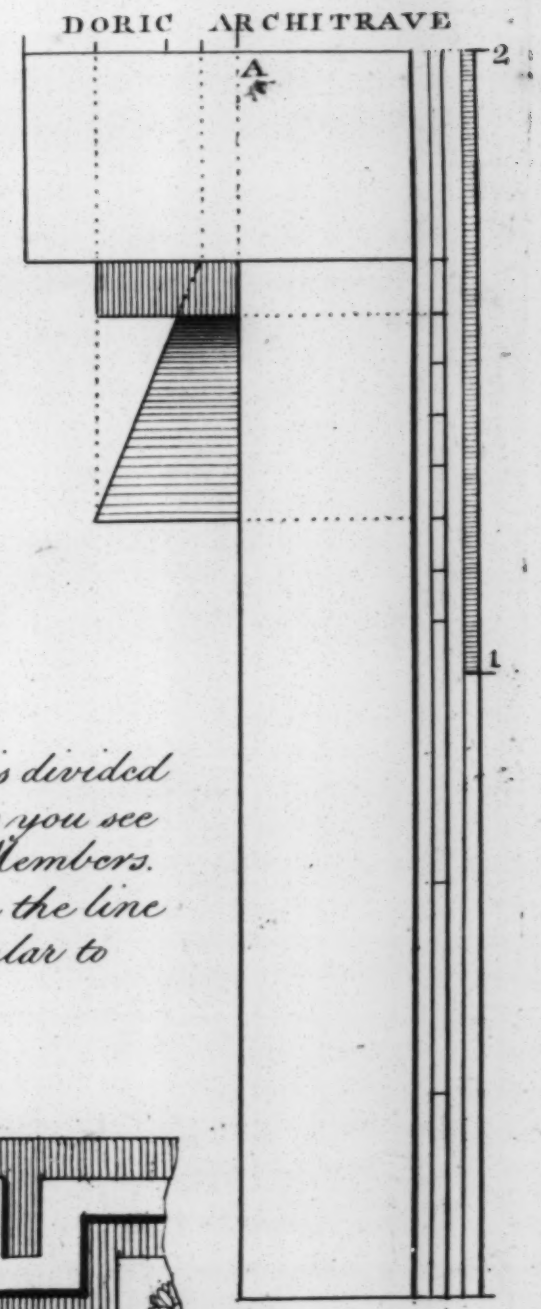
Intercolumniations are used in Galleries or Porches either for Beauty or use, or both, and serve for communication from one place to another for Porticoes. Peristyliums or Collonades &c. the ancients allways regulated the Intercolumniations of this Order by the Triglyphs, by having one allways placed over each Column.

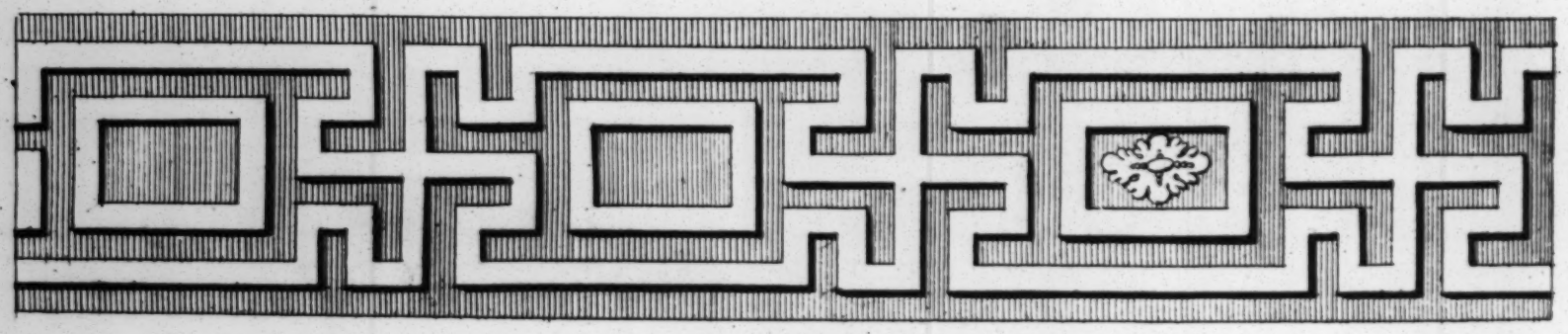


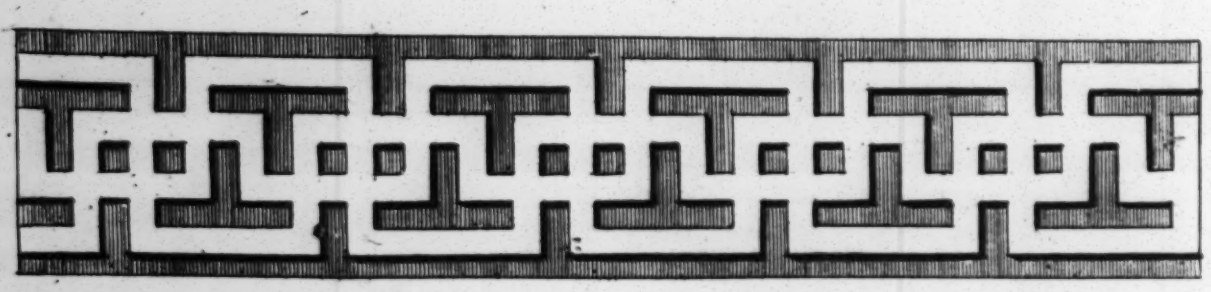
Diastyle *Araeostyle* *Diastyle* *Systyle or Monotriglyph*

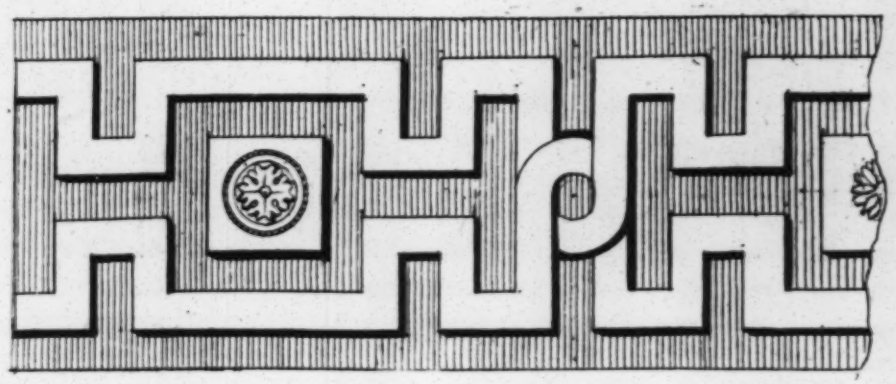


The height of the Architrive is divided into 2 parts, then subdivide as you see by Inspection, to form the Members. the projection is taken from the line A·B· which falls perpendicular to the lower Fascia and is E.





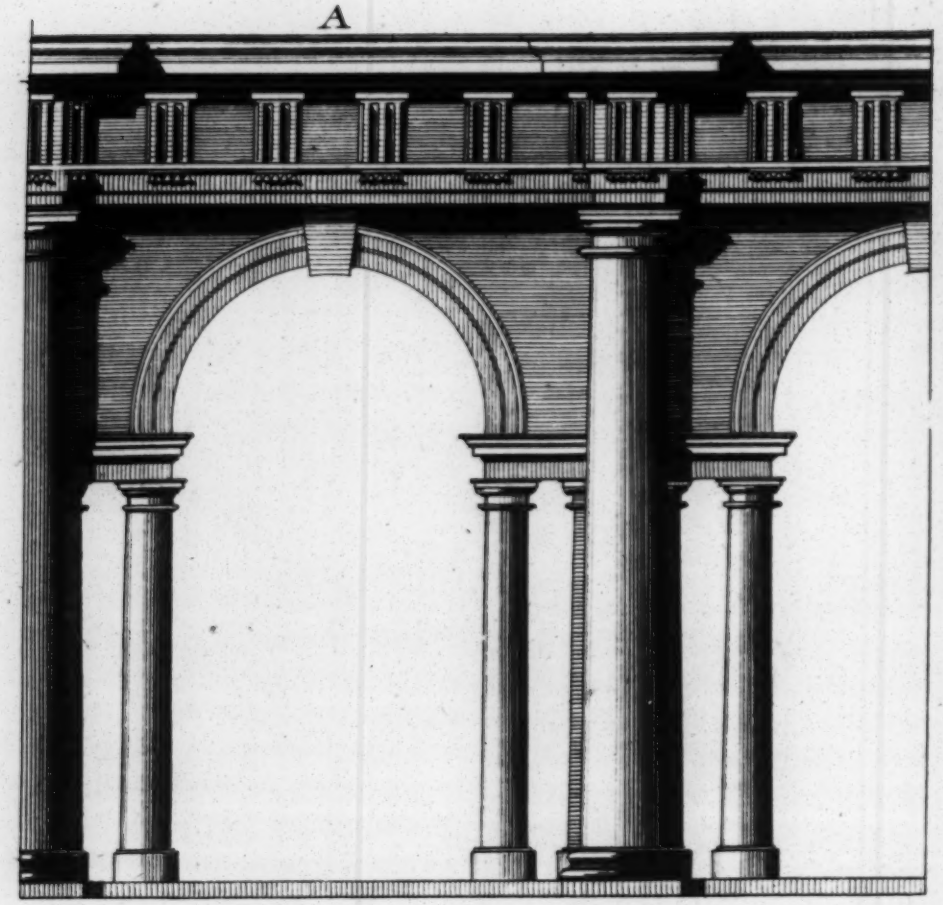




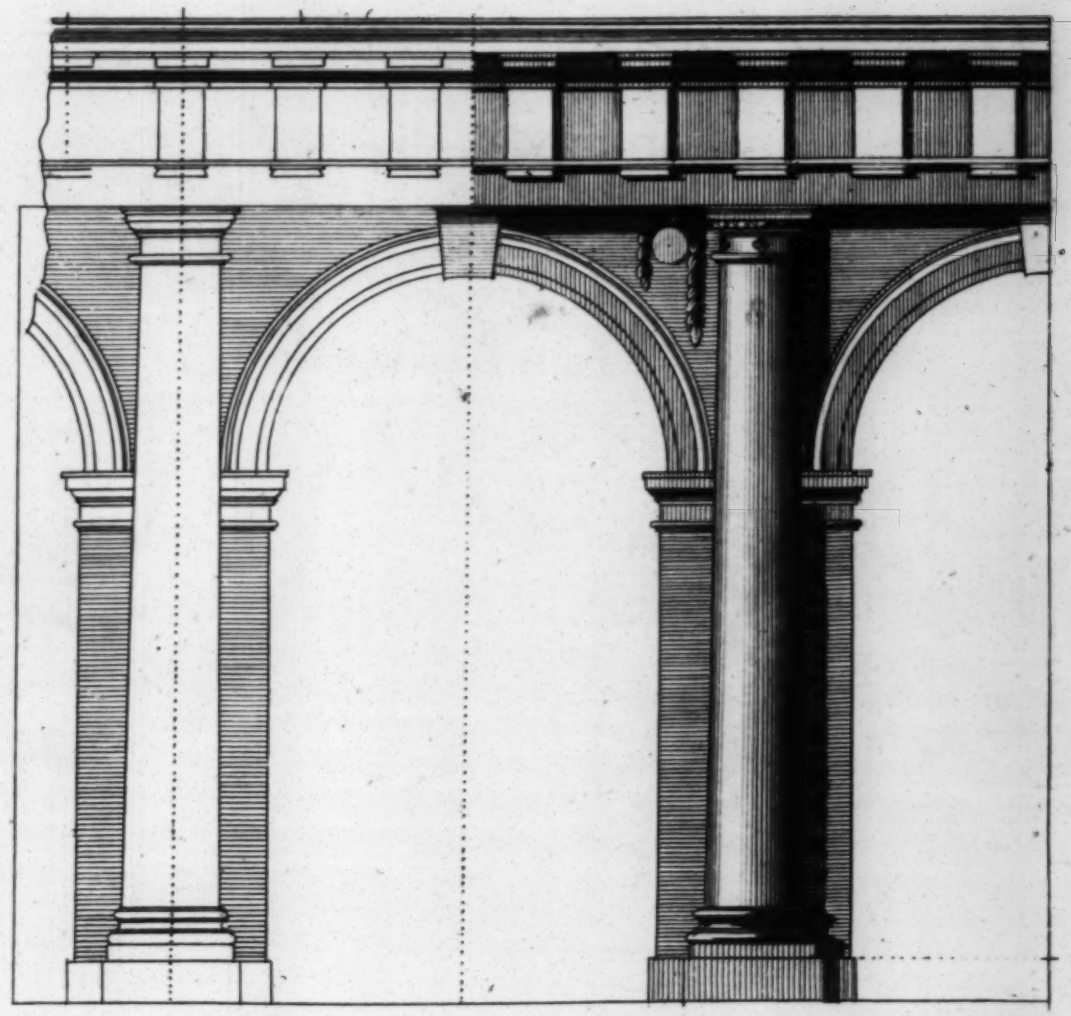
Pub.d by Darly according to Act of Parl.t April 4.th 1777.

Two DORICK ARCHES *without their* PEDESTALS.

A

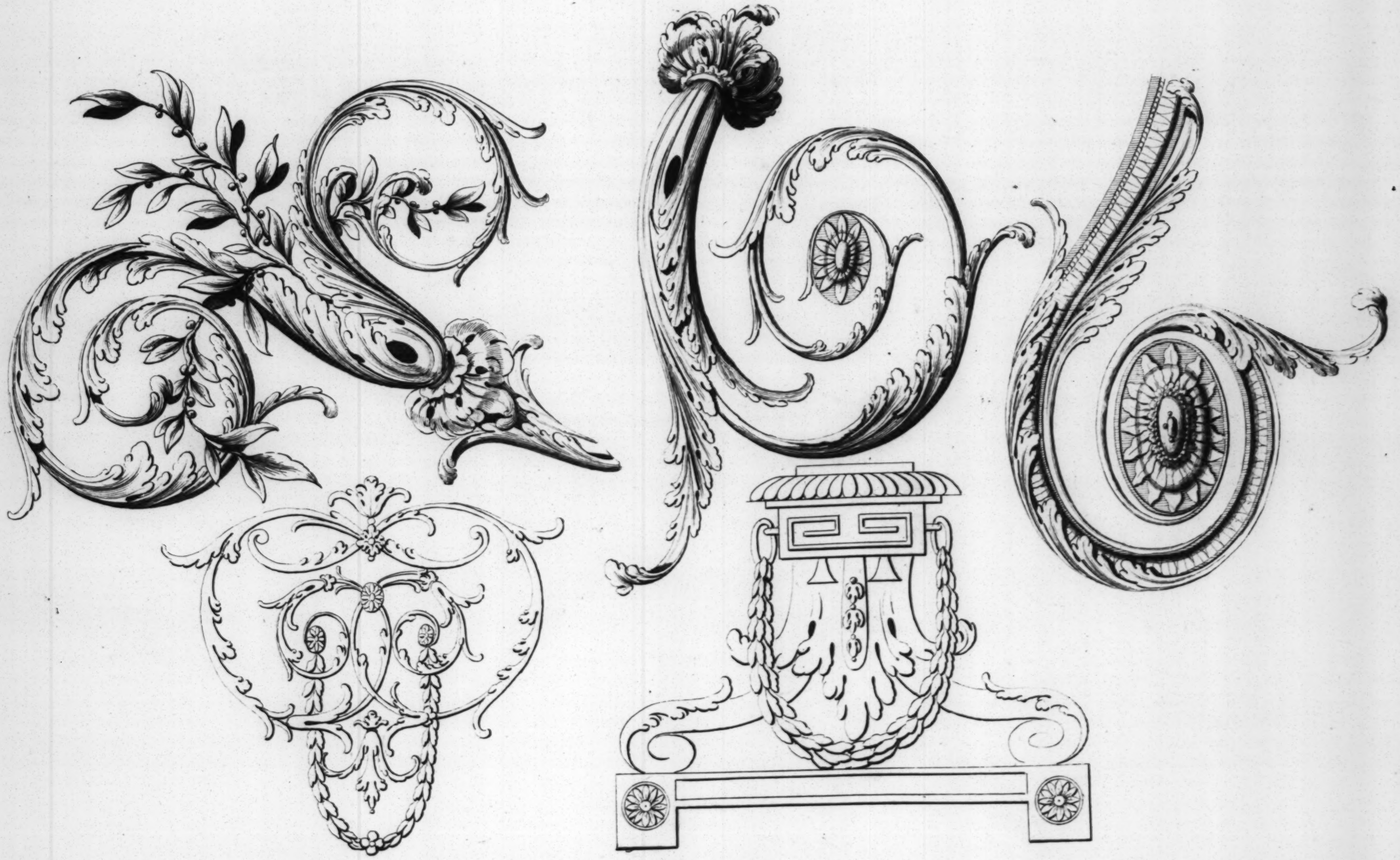


The Arch **A** *is a design of Andrea Palladios and is taken from the Basilica at Vicenza. and has a most pleasing effect in the Execution.*



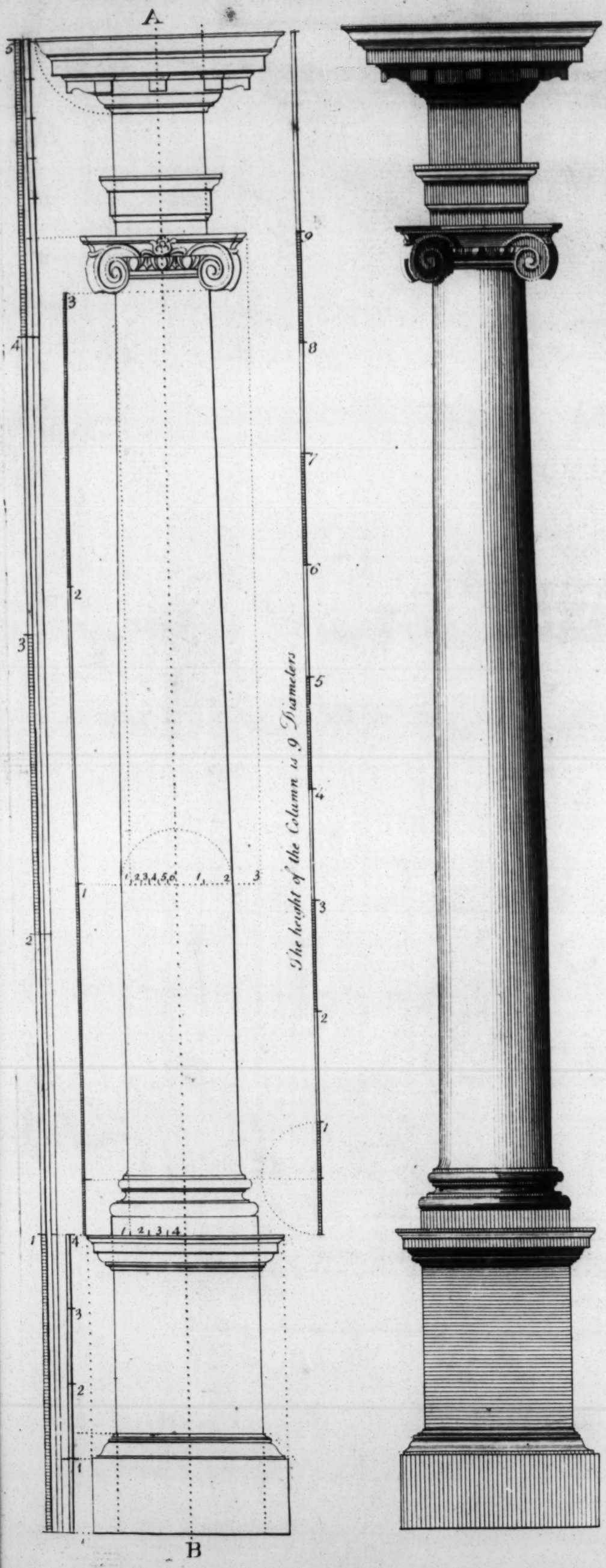
To Draw this Dorick Arch, find the Diameter of the Column and take the Semidiameter for the Plinth, the Distance from middle to middle of the Columns must be 6 Diameters and ¼, the Pilasters that support the Arch must be ½ the Diameter and the opening of the Arch, four Diameters and ¼, these Dimensions cannot be altered, because of the divisions of the Metops and Triglyphs. The center of the Arch is found by the line. **B** *being divided into 3 parts.*

Pub.d by Darly Engraver According to Act of Parl.t Jan.y 6.th 1770.



Invented & Pub.d by Matt.. Darly October 25.th 1770 According to Act of Parl.t

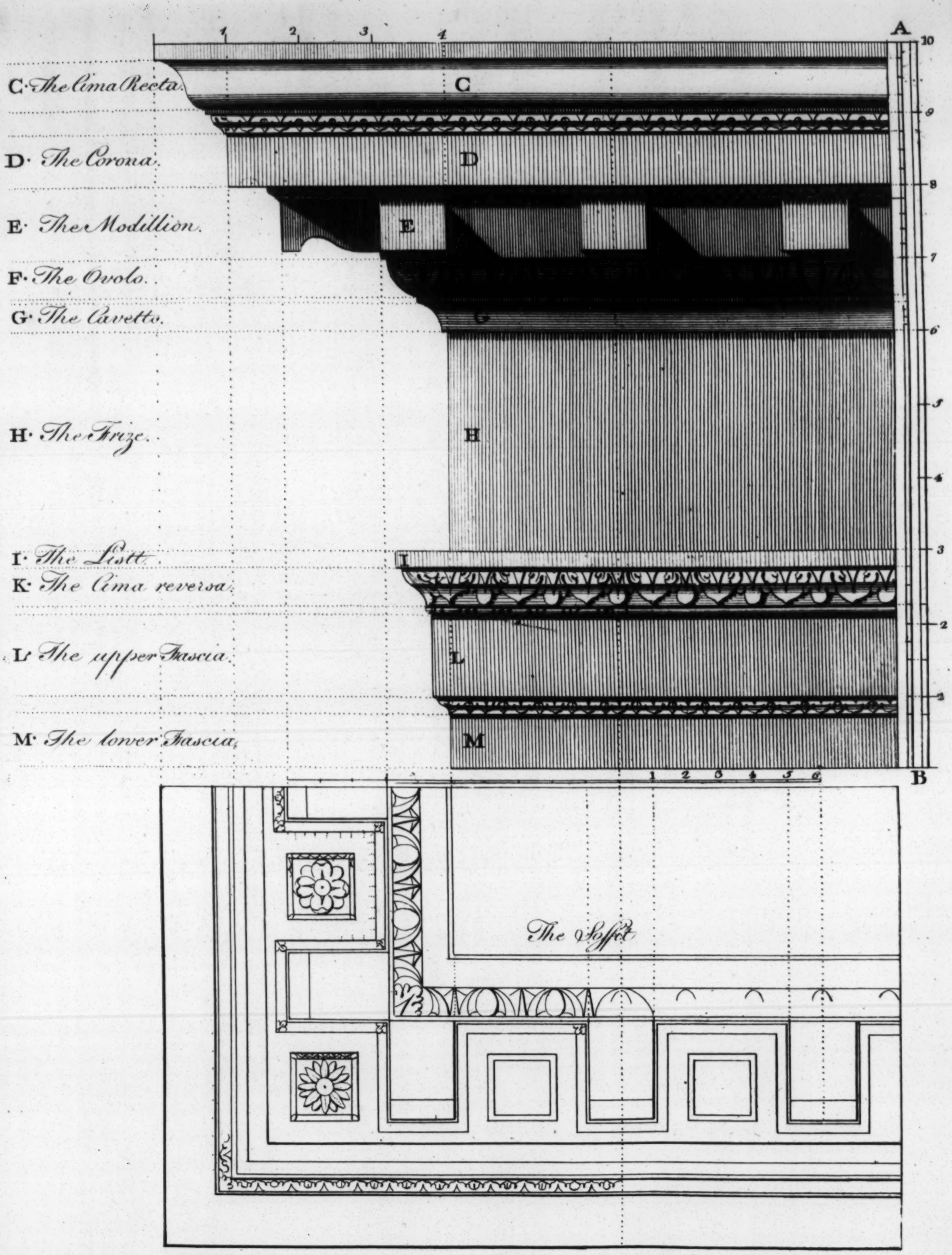
THE IONIC ORDER



Take any height as AB at pleasure. divide it into 5 parts take one of those parts for the Pedestal, the remaining 4 is divided into 6 parts, one of them gives the height of the Entablature, the height of the Column is divided into nine parts one gives the Diameter. the base & Capital are each a semidiameter of the Column. the Column diminishes 1/6 of it's semidiameter the projection of the Base is 1/3 of the semidiameter of the Column and that gives the breadth of the Die of the Pedestal as for the rest of the Pedestal see the Doric Order Divide the height of the Entablature in 5 parts one & a half gives the height of the Architrave the same to the Frize the Architrave projects 1/4 of it's height the Cornice projects equal to it's height the Capital projects on each side half the semidiameter of the Column.

Pub.d According to Act by M Darly June 1.st 1770

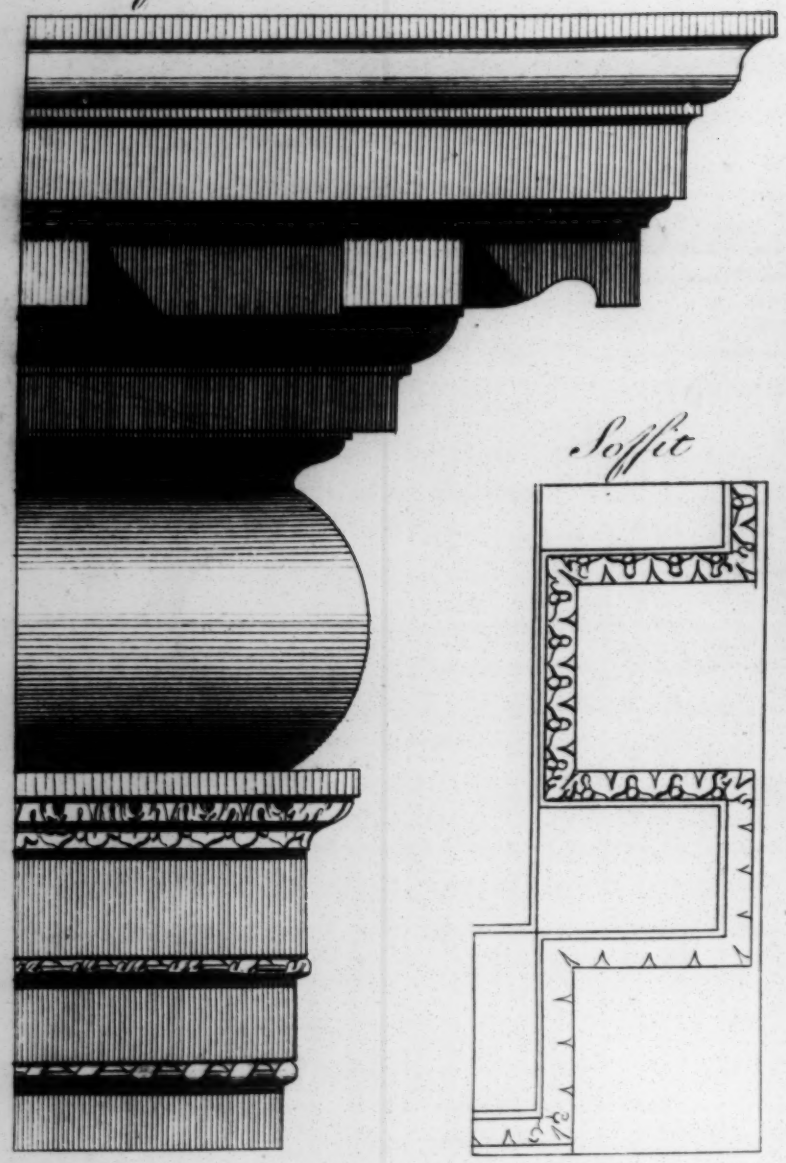
The IONIC ENTABLATURE.



The height from A· to B· being ⅗ of the height of the Column, is divided into ten parts, 3 of them go to the Architrave, 3 to the Frize, and 4 to the Cornice, the projection of the Cornice is equal to its height, and is devid-ed into 4 parts, for the perticular Members, see the Cornice at Large. the Architrave &c.

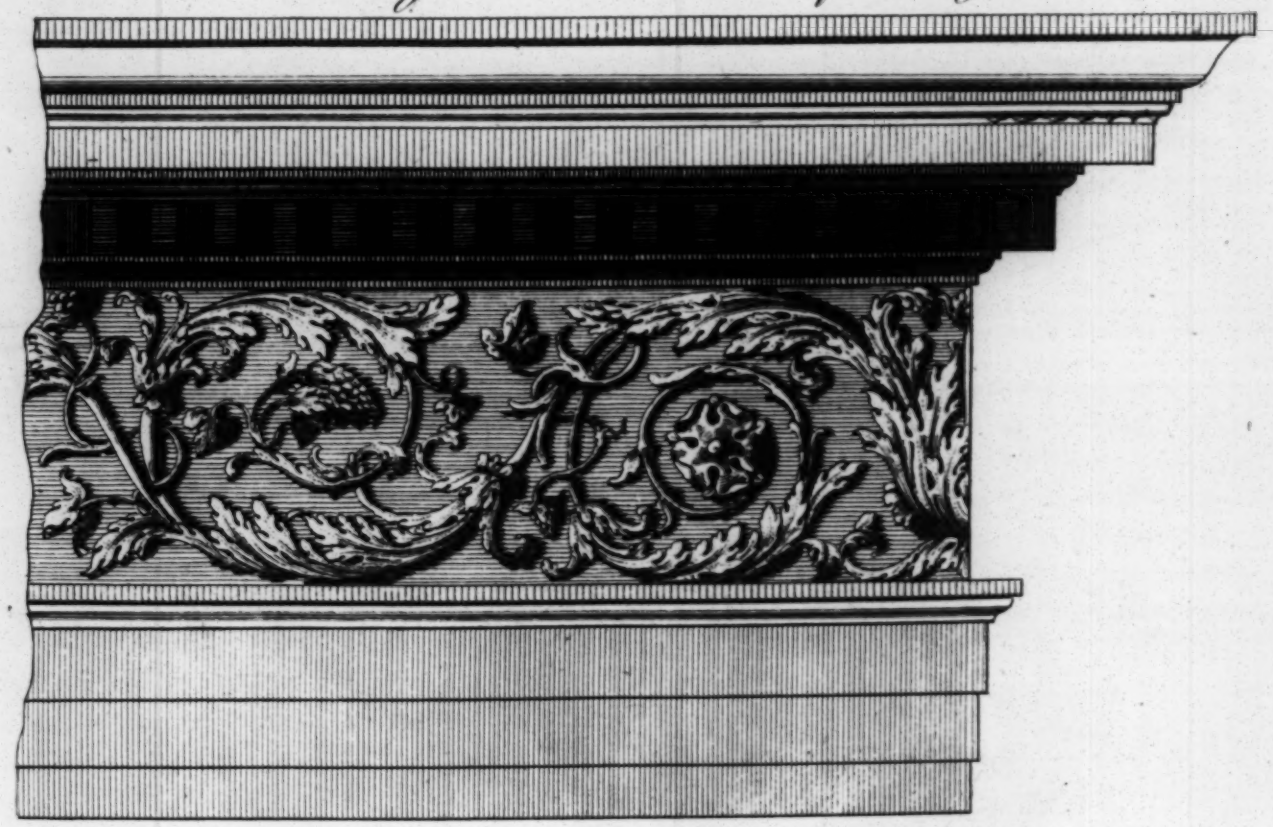
Pub.d by Marly According to Act of Parl.t March 21.st 1770.

Taken from the Basilica at Vicenza.

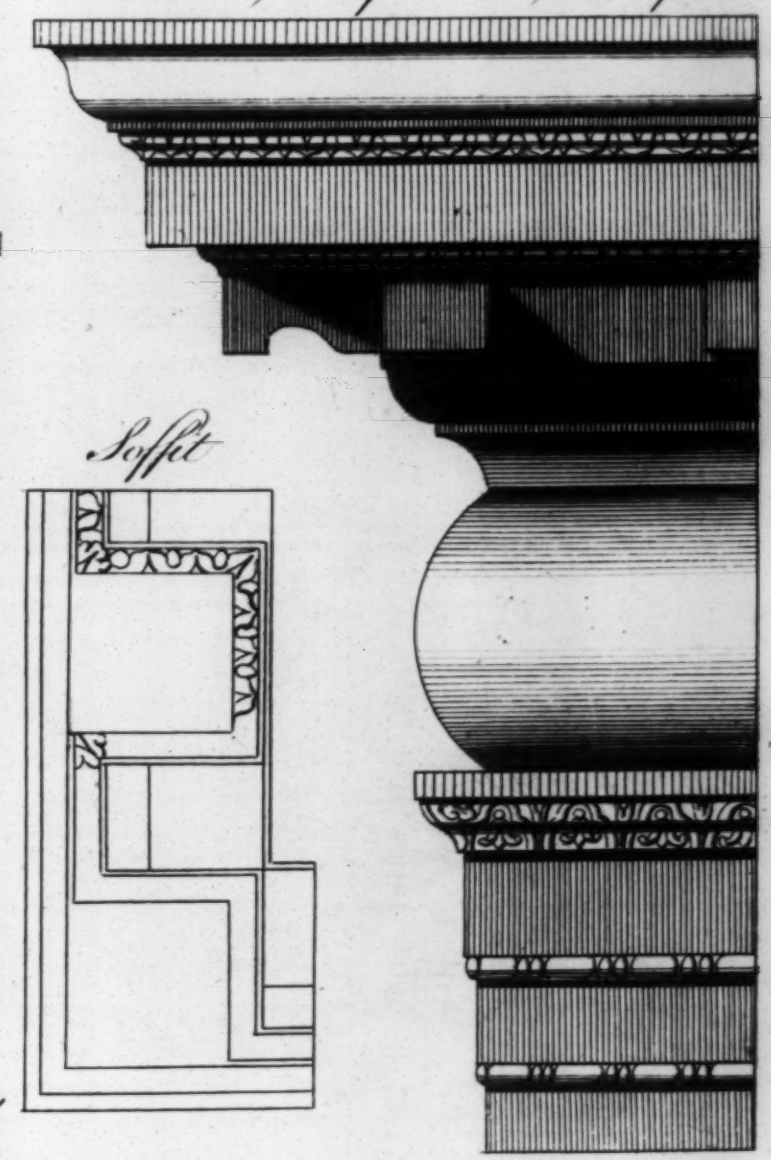


Soffit

A Fragment with an Antique Frize.



Entablature, taken from the Villa Capra

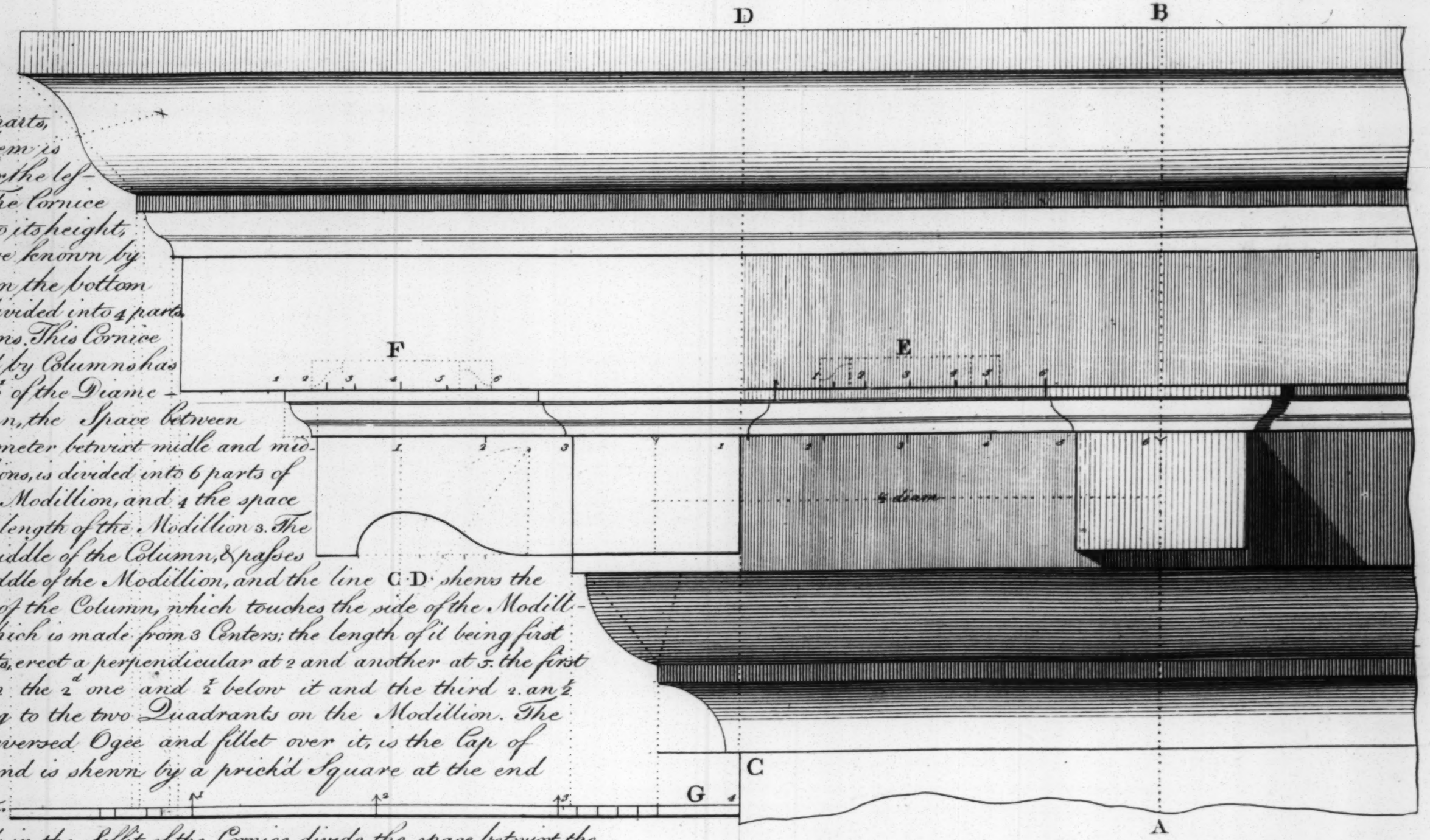


Soffet

The Ionic Order is generaly employ'd in Halls of Justice, in Colleges, Librarys, or in kind of Structures that have any relation to Arts Letters, &c. it may be employ'd with propriety in the Appartments allotted to the Ladies, or in places consecrated to peace Tranquility &c.

Pub.d by Marly According to Act of Parl.t April 9.1770

IONIC MODILLION CORNICE

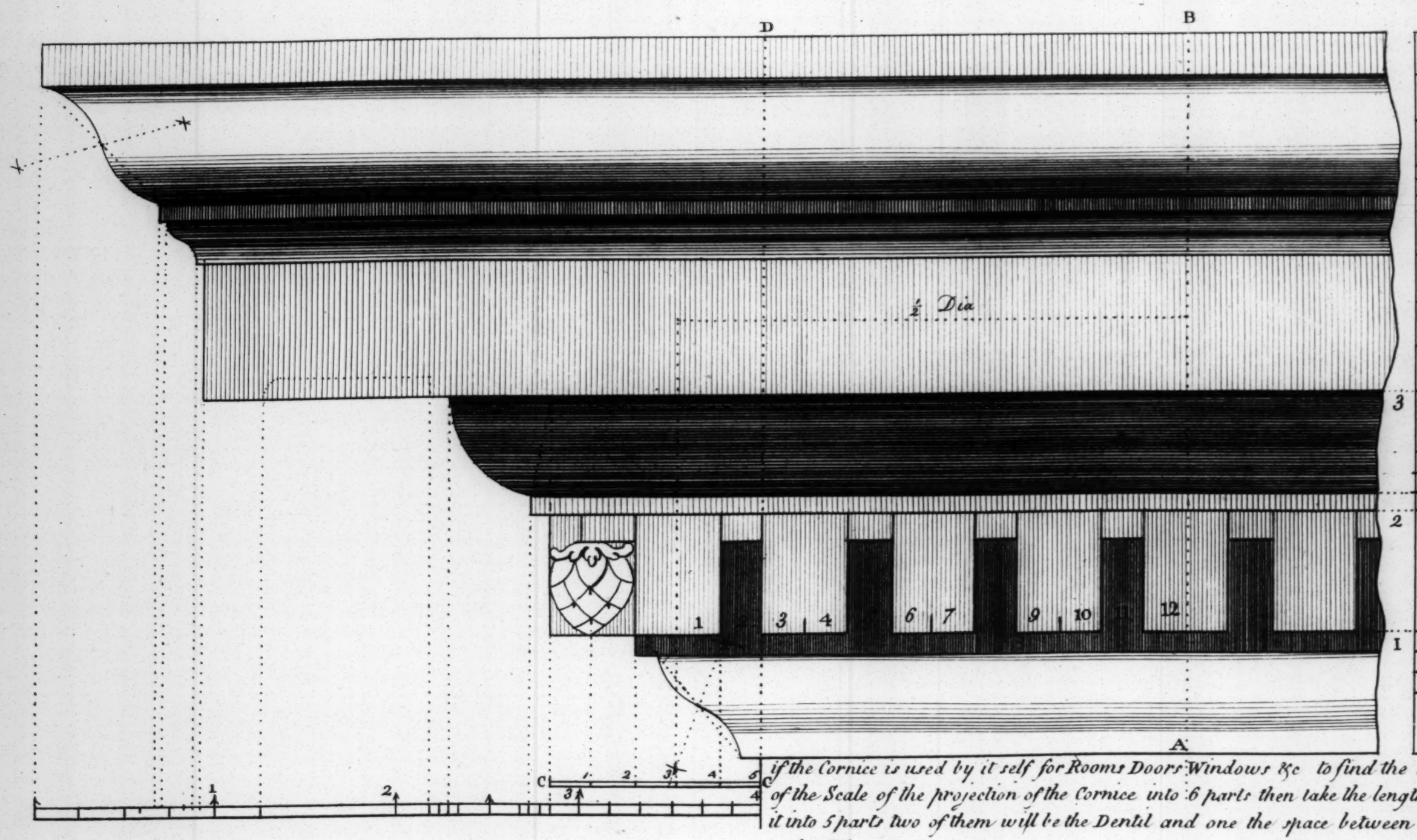


This Cornice is divided into 4 parts, and each of them is subdivided for the lesser members. The Cornice projects equal to its height, the members are known by prick'd lines from the bottom Scale, which is divided into 4 parts with subdivisions. This Cornice when supported by Columns has its Modillions 6/7 of the Diameter of the Column, the Space between them 8/7 a Diameter betwixt midle and middle of the Modillions, is divided into 6 parts of which one is half a Modillion, and 4 the space betwixt them, the length of the Modillion 3. The line A·B *is the middle of the Column, & passes through the middle of the Modillion, and the line* C·D *shews the diminish'd part of the Column, which touches the side of the Modillion, the form of which is made from 3 Centers; the length of it being first divided into 6 parts, erect a perpendicular at 2 and another at 5. the first center will be at 2 the 2d one and 1/2 below it and the third 2. an 1/2 above it, according to the two Quadrants on the Modillion. The projection of a reversed Ogee and fillet over it, is the Cap of the Modillion and is shewn by a prick'd Square at the end of the Modillion. For the Square Pannels in the Soffit of the Cornice. divide the space betwixt the Caps of the Modillions into 6 parts as* E· *take one on each side for the border and the other 4 for the Pannels make the same divisions on the profile of the Corona at* F· *and divide the remaining part in two for the Drip.*

N.B. where the Cornice is used without Columns. the size of the Modillion in proportion to the Cornice is given by the Scale G.

Pub.d by Mdarly According to Act of Parl.t March 30.th 1770.

IONIC DENTIL CORNICE

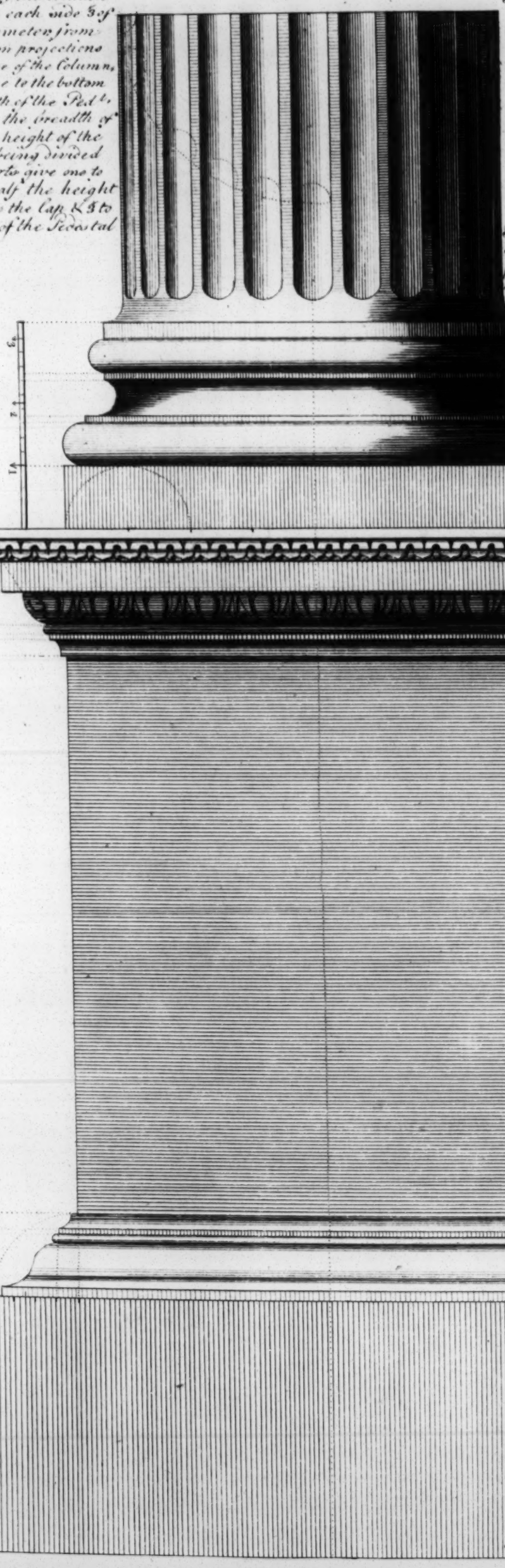


The height of the Dentil Cornice is divided into 4 parts as in the Modillion Cornice as other divisions are understood by Inspection when used upon Pillars or Pilasters the Dentils must be divided by the Diameter of the Column Suppose this Line AB to be the Middle of the Column from hence is set down ½ a Diameter divided into 12 equal parts as mark'd on the Dentils of which one is ½ a Dentil and one the space betwixt them. the upright line CD answers to the deminish'd part of the Column from whence the Cornice projects as appears by a Scale below the Cornice but if the Cornice is used by it self for Rooms Doors Windows &c to find the size of the Dentil divide 4 of the Scale of the projection of the Cornice into 6 parts then take the length of 7 such parts and divide it into 5 parts two of them will be the Dentil and one the space between as you may see by the Scale CC.

Pub.d April 25th 1770 Accor.g to Act by MDarly

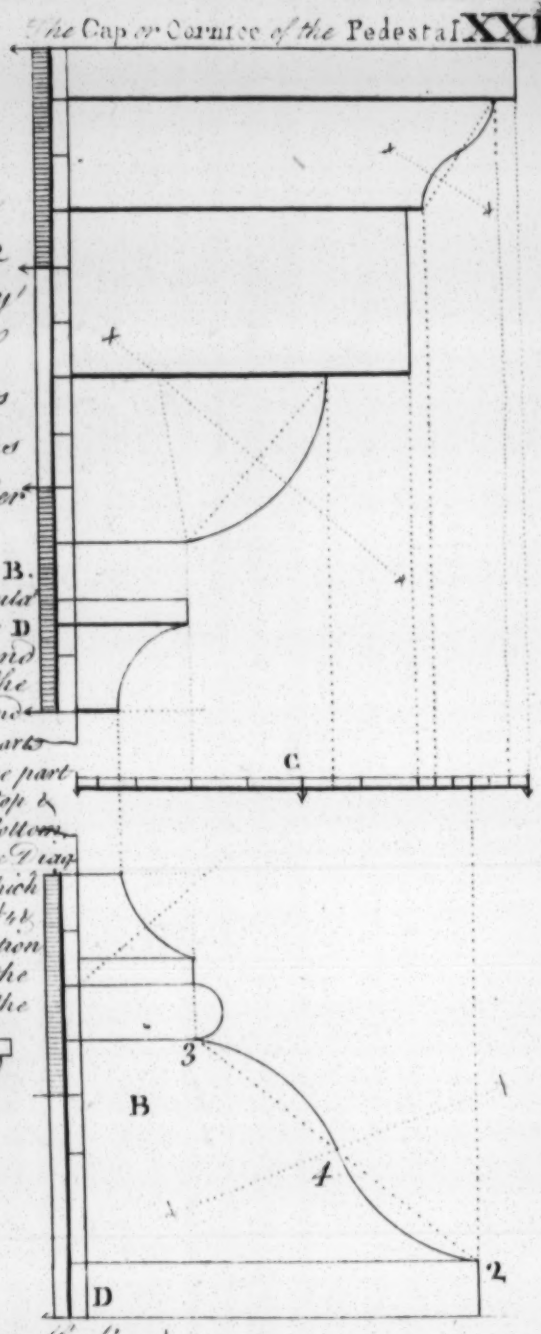
The IONIC PEDESTAL with the base of the COLUMN.

The Base of the Column projects on each side ½ of it semidiameter from the extream projections of the Base of the Column, drop a line to the bottom of the Plinth of the Ped.l, which gives the breadth of the Die the height of the pedestal being divided into 6 parts give one to the Plinth half the height of 1 part to the Cap & 3 to the base of the Pedestal



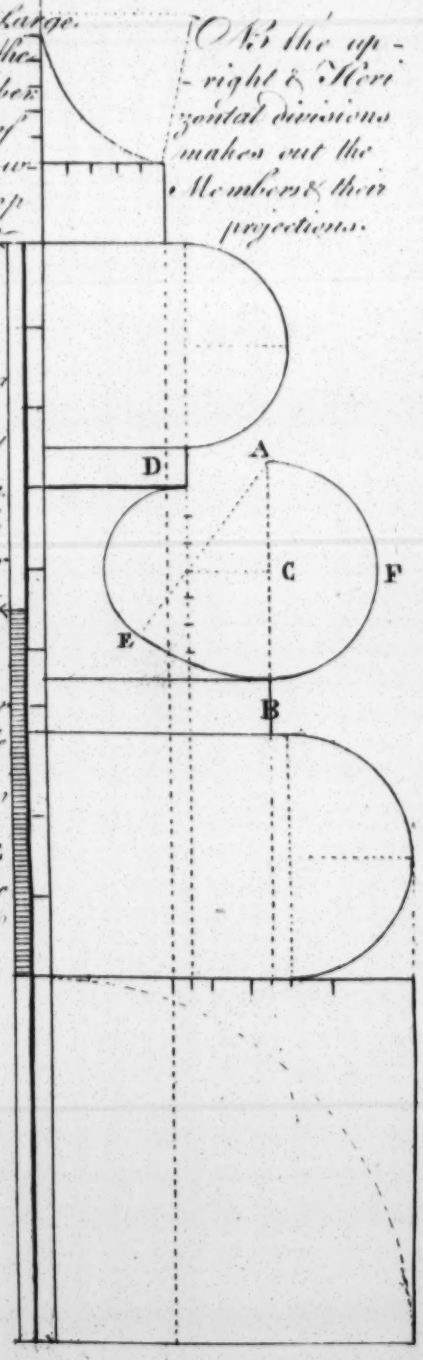
The projection of the Cap is as 2 to 3 as shewn by the Scale the Scale C Shews the projections of each member

The Cap or Cornice of the Pedestal



To Draw the Base B. erect a Perpendicular from the base line D insert its height and projection. divide the height into 2 and each in to 6 parts take the ⅔ of one part for the list at top & ⅓ for the list at bottom. then draw the Diagonal 23 which intersect at 4 the intersection will give the centers of the Ogee.

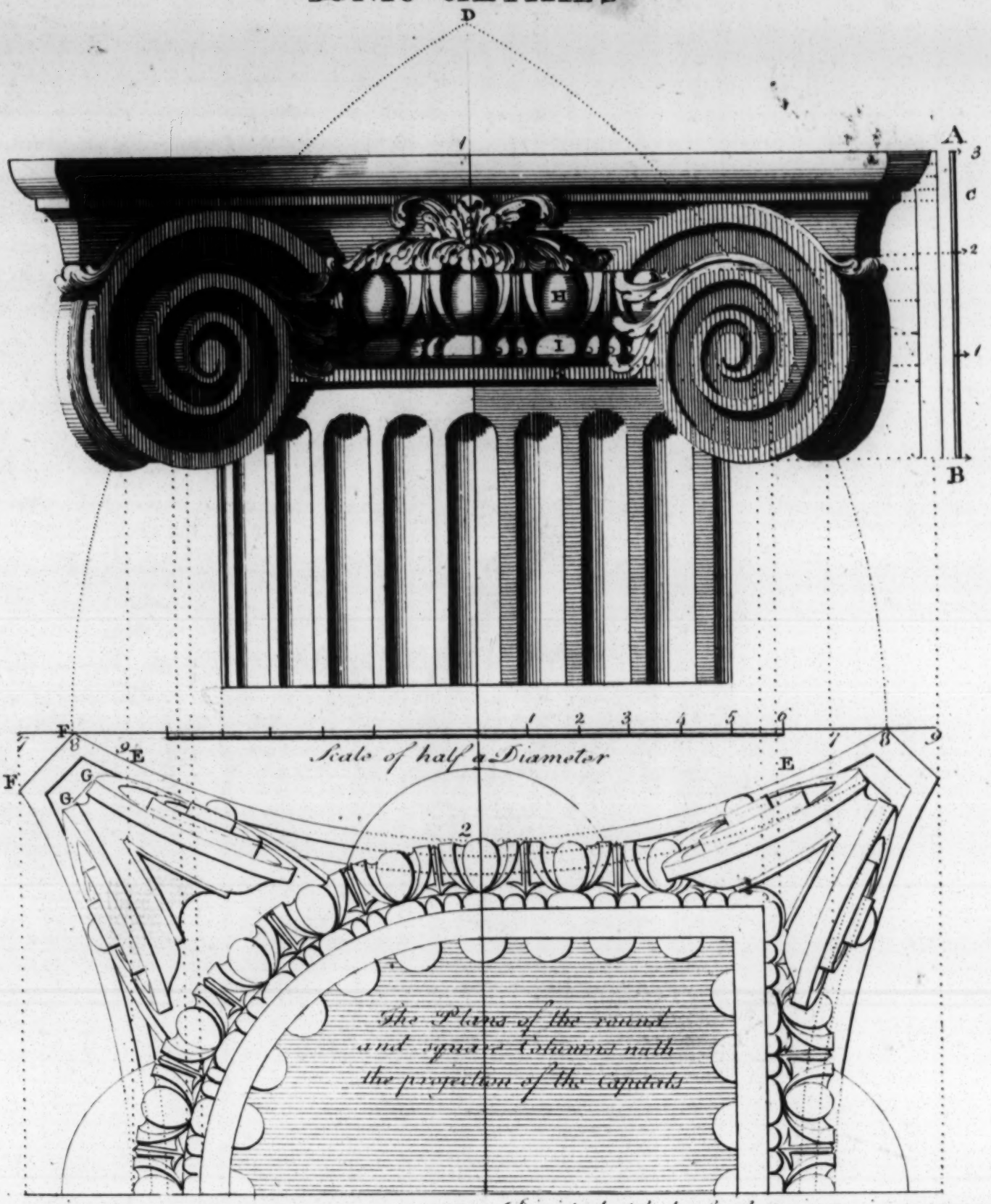
To Draw the Base of the Column at Large. divide and draw the size of each member and the Centers of the upper and lower Torus then drop a perpendicular from the center of the Torus and divide within the space of the Cavetto into 6 parts the 5 upper most will be the semidiam. of the small circle CDE from the center C draw the outer semicircle AFB then draw AE through the center of the small circle A which gives the center of BE so that BE Draw the Scotia

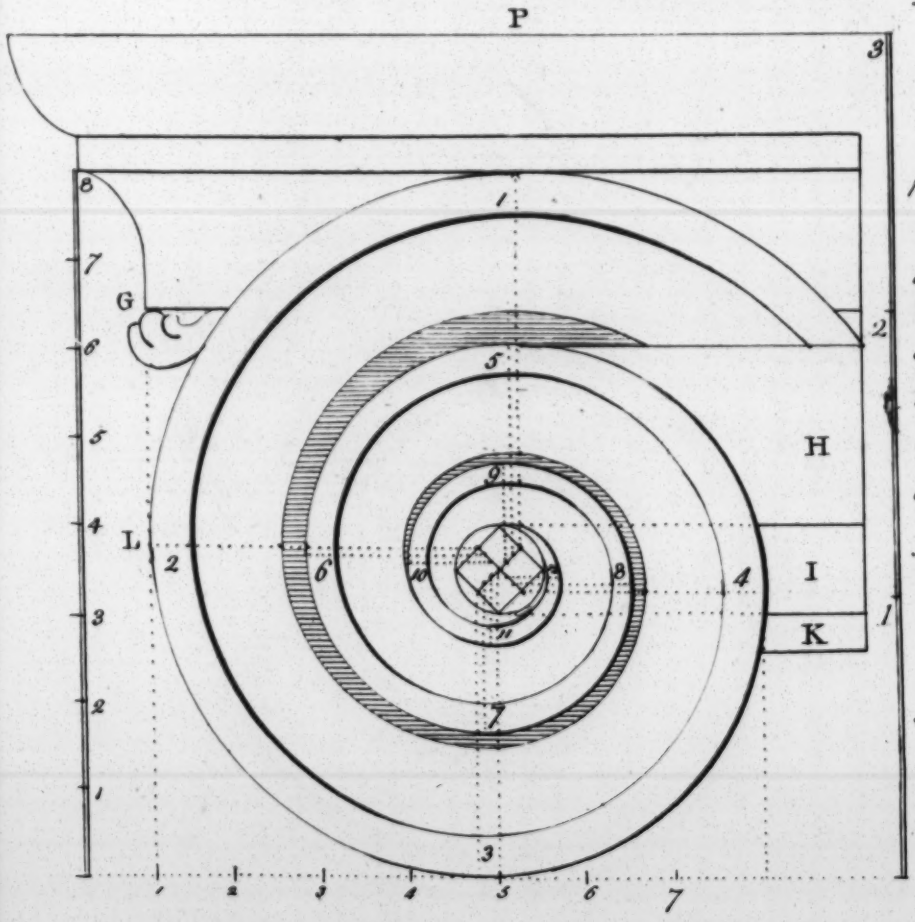


Of the upright & Horizontal divisions makes out the Members & their projections.

Pub.d by Wm. Ware N.o 39. Strand According to Act Dec.r 19.th 1769.

IONIC CAPITALS.



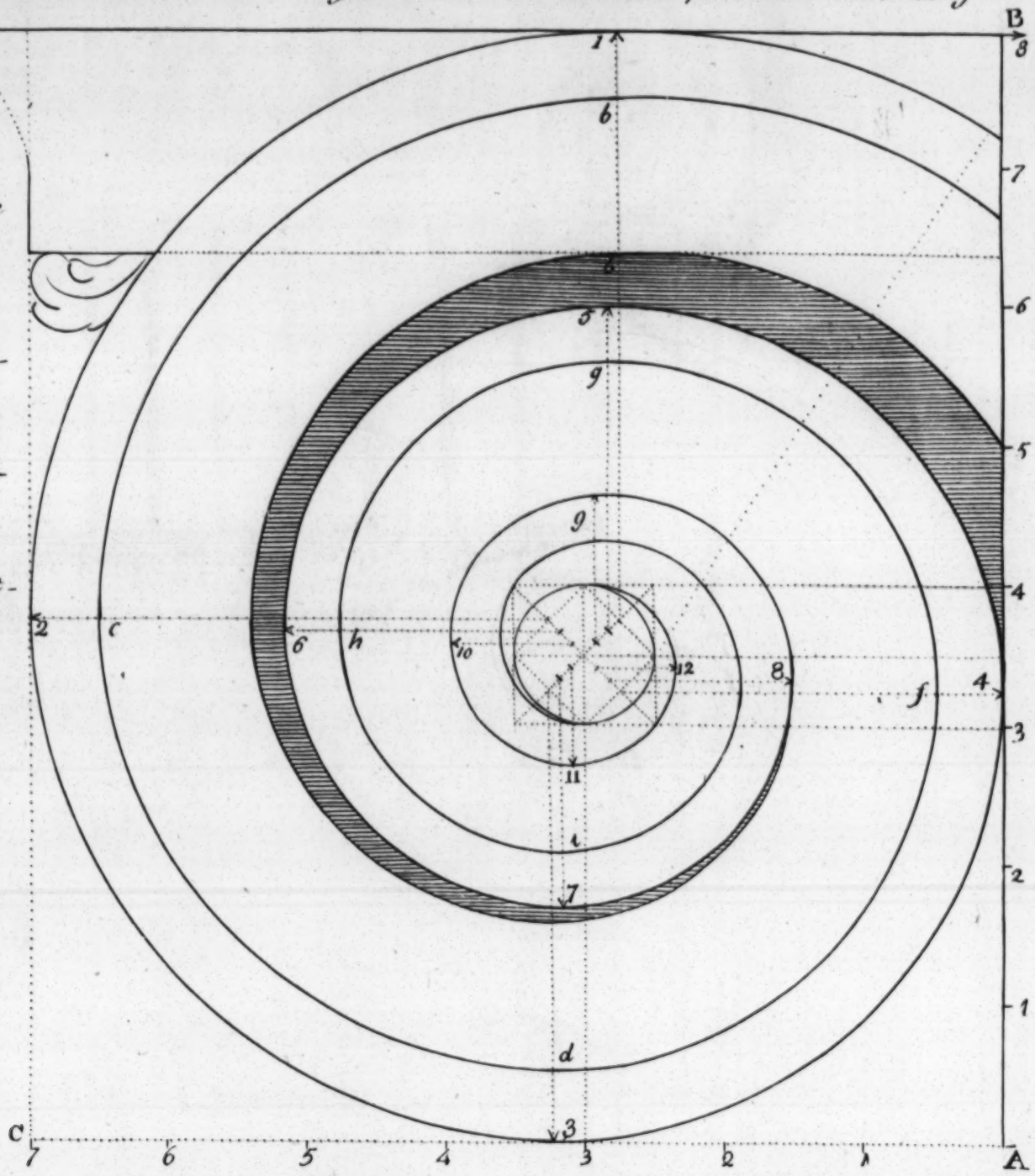


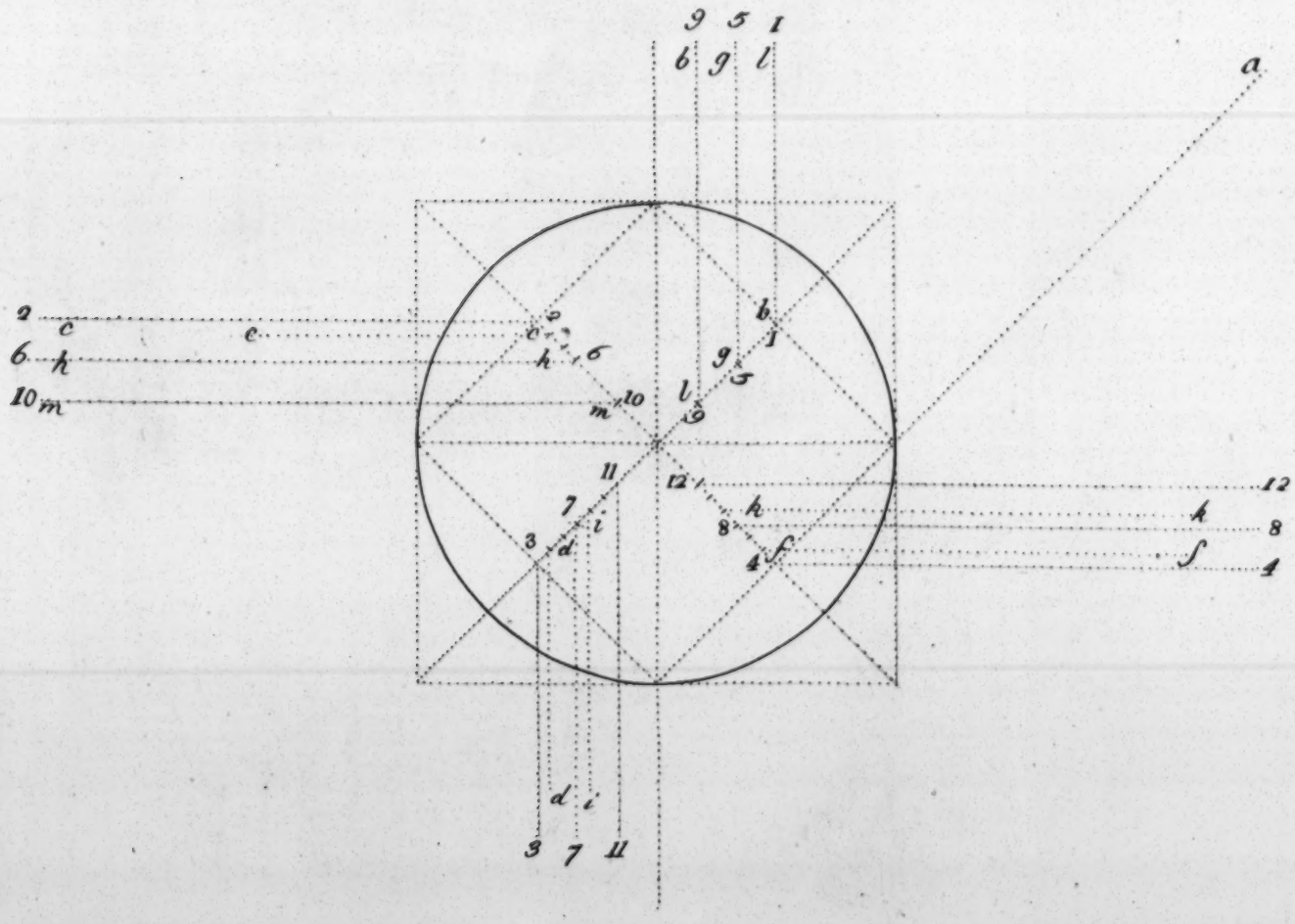
Divide half the Scale **O** *into six parts, add 3 parts on each side for the projection of the Capital. Draw a line for the middle of the Capital and another crosways for the upper part of it; give half a Diameter for it's height* **AB** *Divide it into 3 parts take 1/3 for the Abacus which divide into 2 parts and the upper half into 4 parts give 3 to the Ovolo and one to the list of the Abacus. Then divide the height* **BC** *into 8 parts, 2 of them give the Ovolo* **H** *one the bead* **I** *which answers to the eye of the Volute and 1/2 one of those parts gives the list* **K** *Then form the Volute from its several centers as* **P**. *as the height of the Volute is divided into 8 parts it's breadth must be 7 of them for the Volute at large see plate 23 the flutings are generally 24 to make which divide a Quarter of the plan into 6 parts which gives the center of each flute the spaces betwixt the flutes will be 1/3 of a Flute.*

Pub.d by Darly accor.g to Act June 6.th 1770

THE IONIC VOLUTE DESCRIBED.

Take the height A.B *which divide into 8 parts: the 4th gives the size of Eye, which divide in 2 parts for the center; then draw* A.C *in a rectangle to* A.B. *and mark on it 7 divisions of the upright line* A.B. *which forms the breadth of the Volute, the upright line on the 3d division gives the center of the Eye: then draw the outer Square that contains the Eye, and the Diagonal line through the center of it: parraled to those Diagonals discribe the inner square, in which observe the cross lines from side to side, divided into 6 parts; for the Centers, as is expressld larger in the lower figure, where the Centers are markd 1.2.3 from those centers draw lines parallel to the Sides of the outer Square, extended on each side. fix one point of your Compasses to the center 2. and with the length 2.2. discribe the next Quadrant from 2 to 3; and so on to the Number of Centers, until the Spiral touch the upper part of the Eye. The Inner Spiral runs parralled to the outer from a.a to Center 3. and the breadth of the fillet formid by them is half one of the divisions of the upright Scale. The 2d Spiral is markid with letters a, b, c, d, &c. as also the Centers belonging to it; all which are easily understood by inspection.*

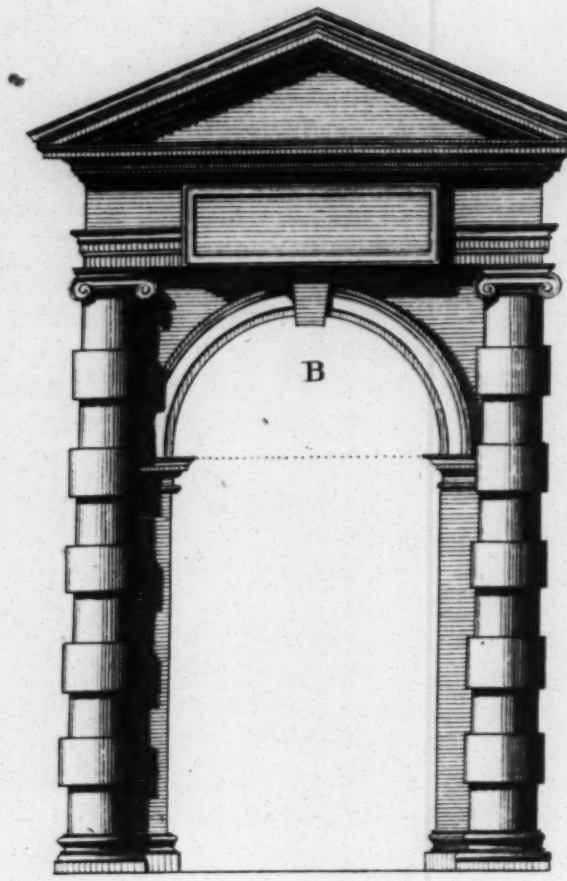




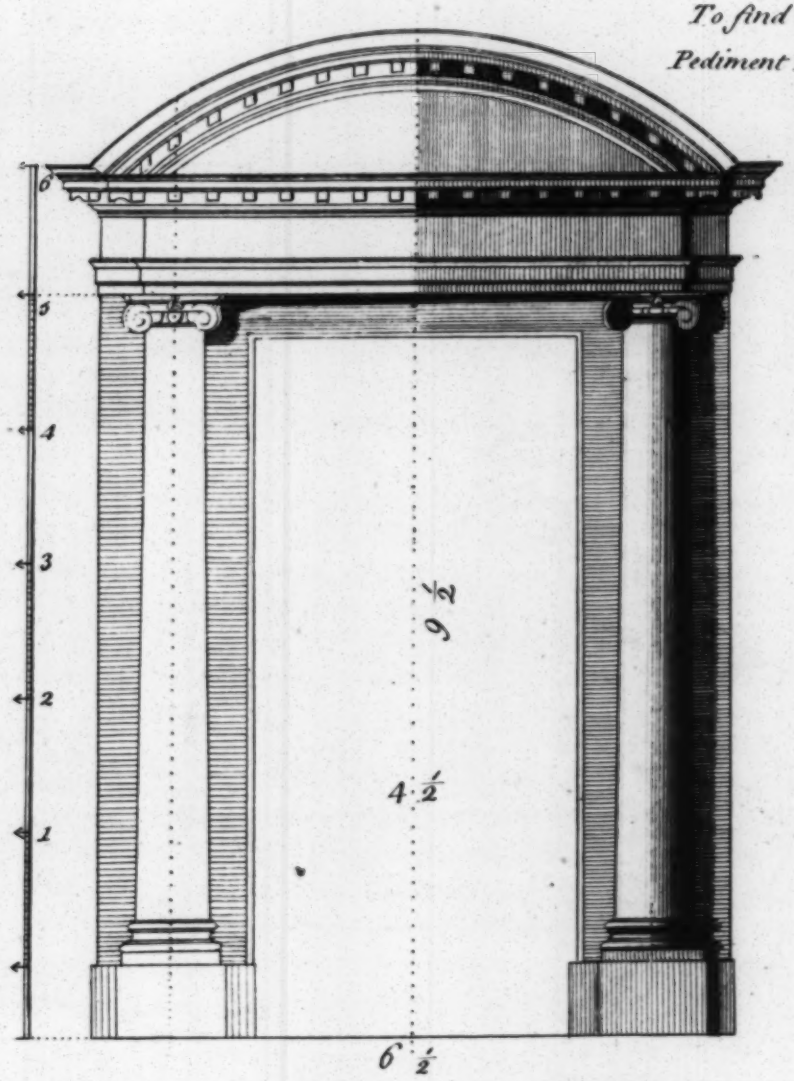
Pub.d by MDarly According to Act of Parl.t March 1.st 1770.

IONIC DOORS

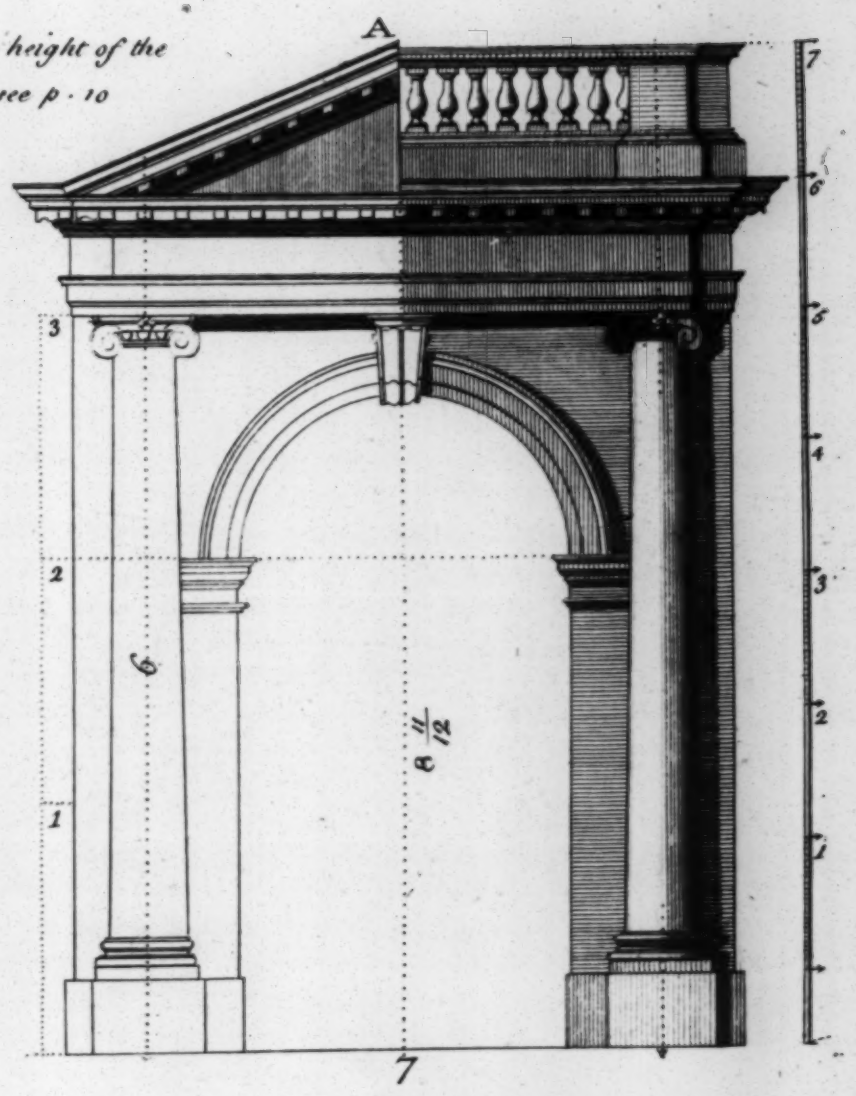
B. is taken from a Door at Florence, compos'd by Cigoli, the height of the Aperture is a trifle more then twise its Breadth. the impost is equal to half a Diam^r. and the shafts are garnish'd with rustic Cinctures.



To find the height of the Pediment A. see p. 10



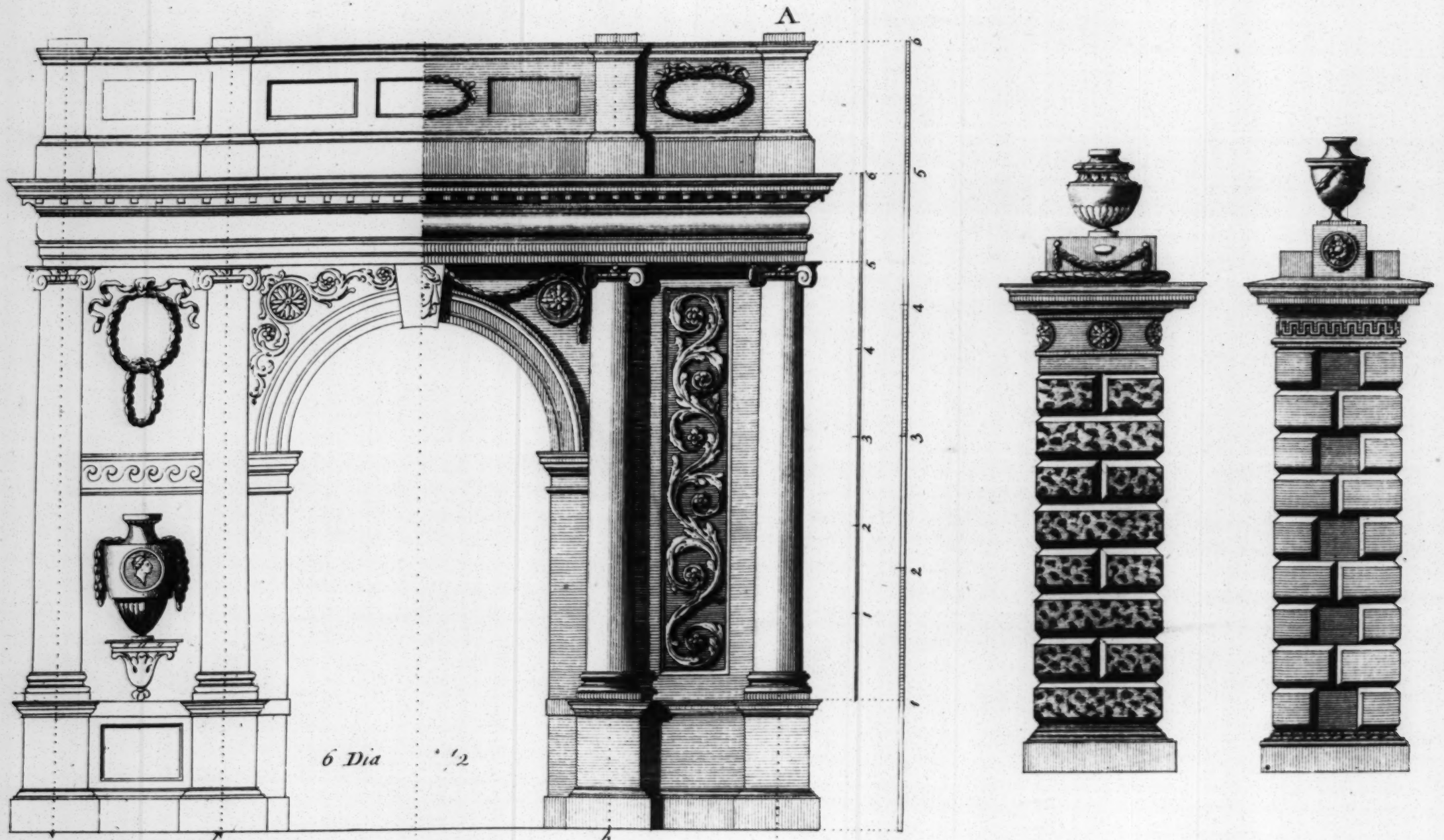
From middle to middle of the Columns is 6 Diam^r. 1/2, the opening 4 Diam. 1/2. and the Height of the Aperture 9 Diam. 1/2.



This Door has 7 Diam. from middle to middle of the Columns, the opening of the Arch is 4 Diam. 1/2. the 2^d. Division of the prick'd line give the center of the Arch.

Pub by MDarly accor to Act

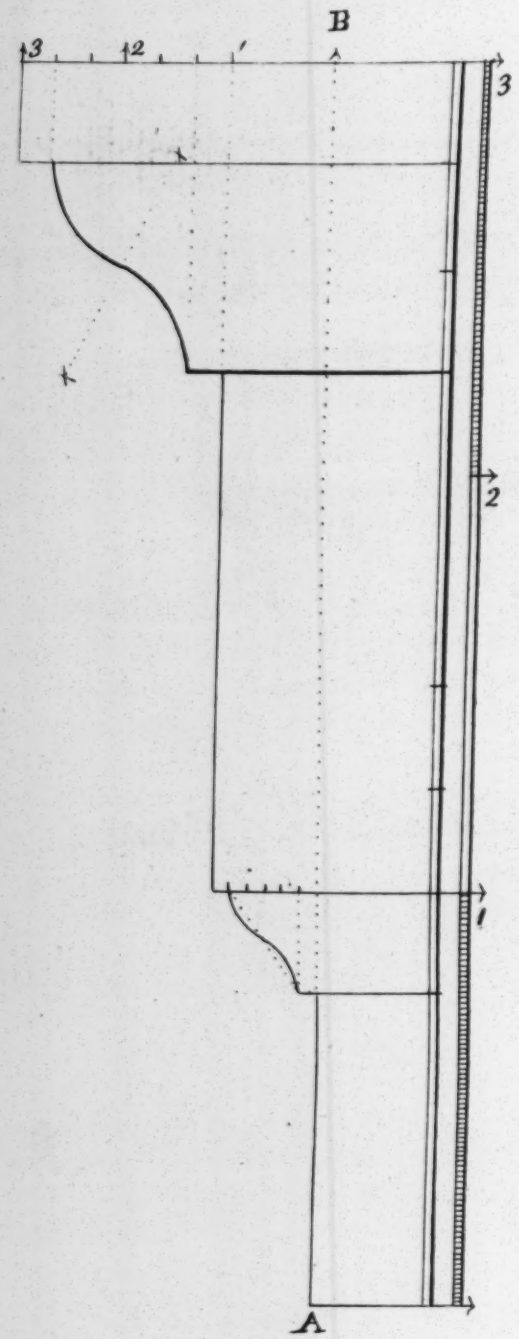
IONIC GATE *with two Beautifull* PIERS.



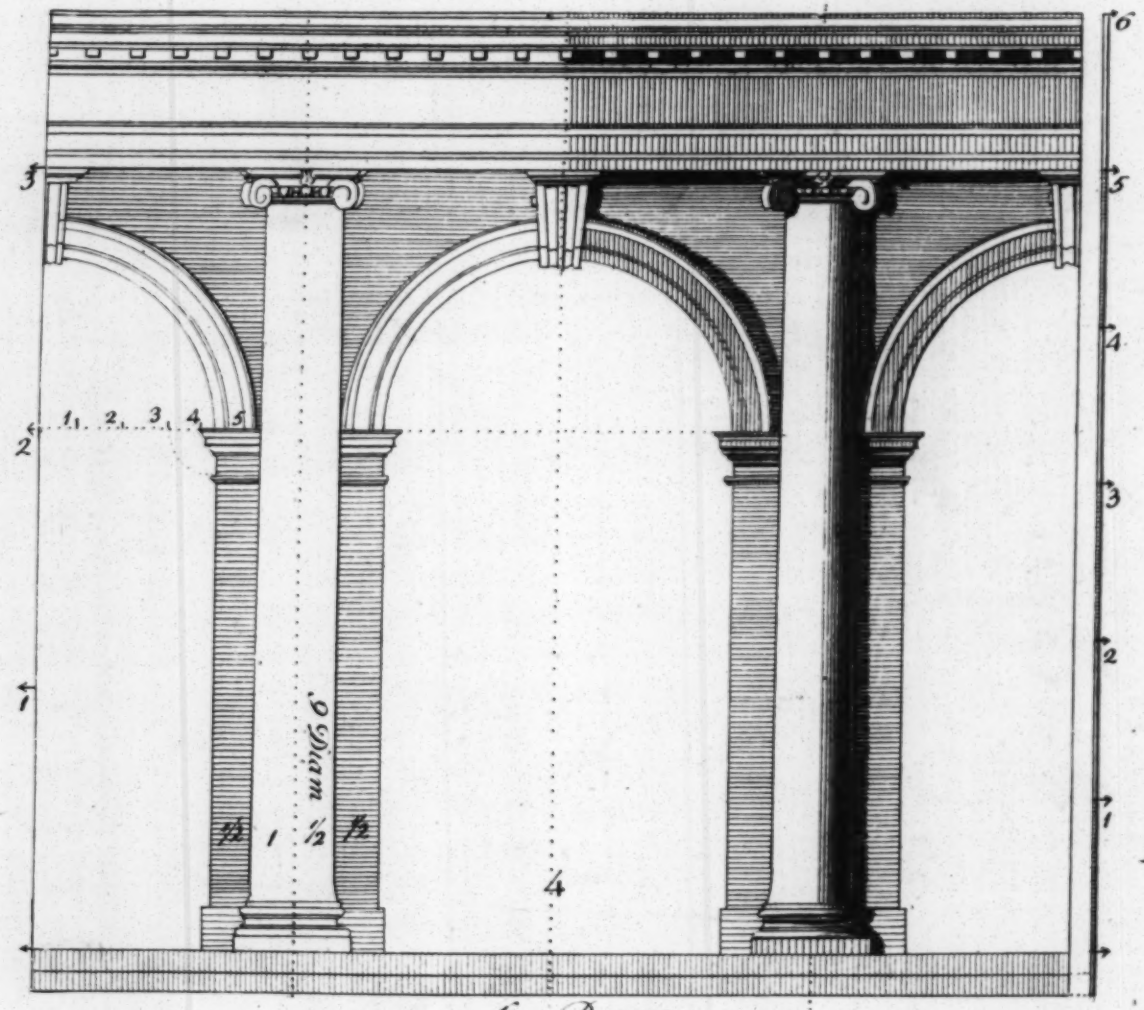
This Gate has eight Diameters betwixt middle & middle of the Columns as b. the opening is 6 Diameters &½. the Distance from middle to middle of the Column of the lesser Intercolumniations is 3 Diameters &½ the Attic A is ⅕ of the height of the Order.

Pub.d by Darly According to Act of Parl.t April 10:1770.

IONIC ARCHITRAVE

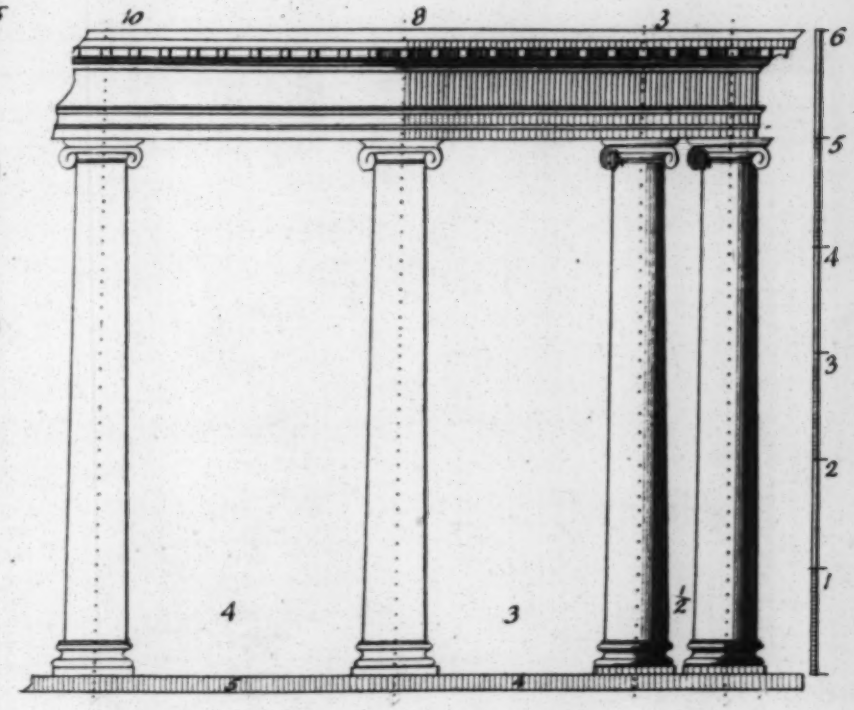


IONIC ARCHES WITHOUT PEDESTALS



This Arch has 6 Diameters between middle & middle of the Columns that the modillions may fall right, the pilasters are ½ a Diameter in width, and the opening of the Arch is 4 Diameters.

IONIC INTERCOLUMNIATIONS

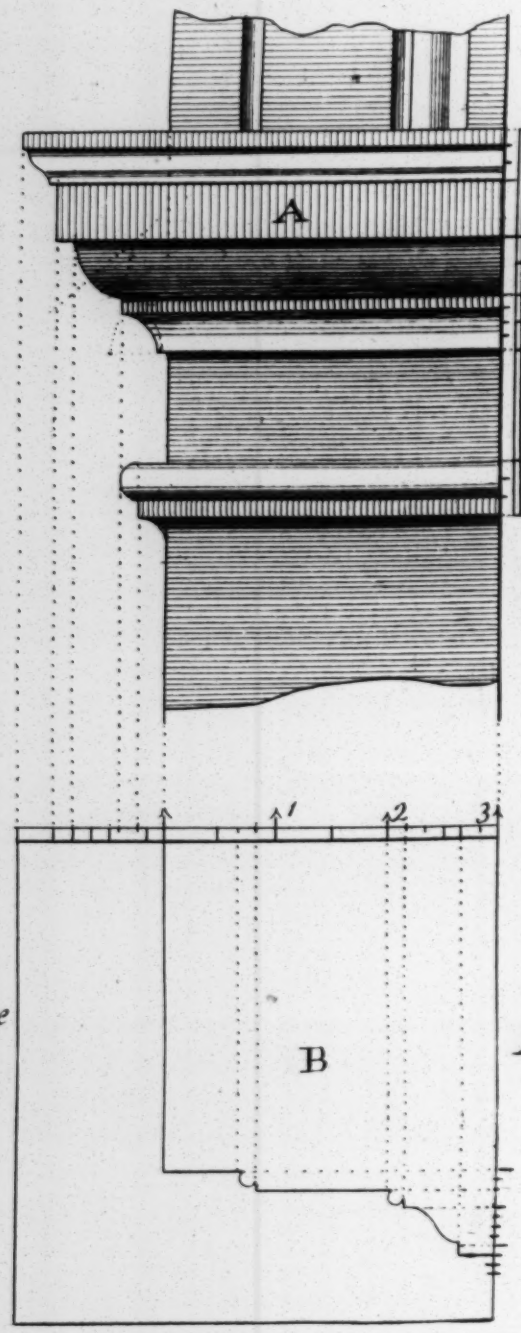


Columns placed at convenient distances asunder are call'd Intercolumnations and are either for Beauty or use.

Pub.d by Darly according to Act of Parliament June 26.th 1770

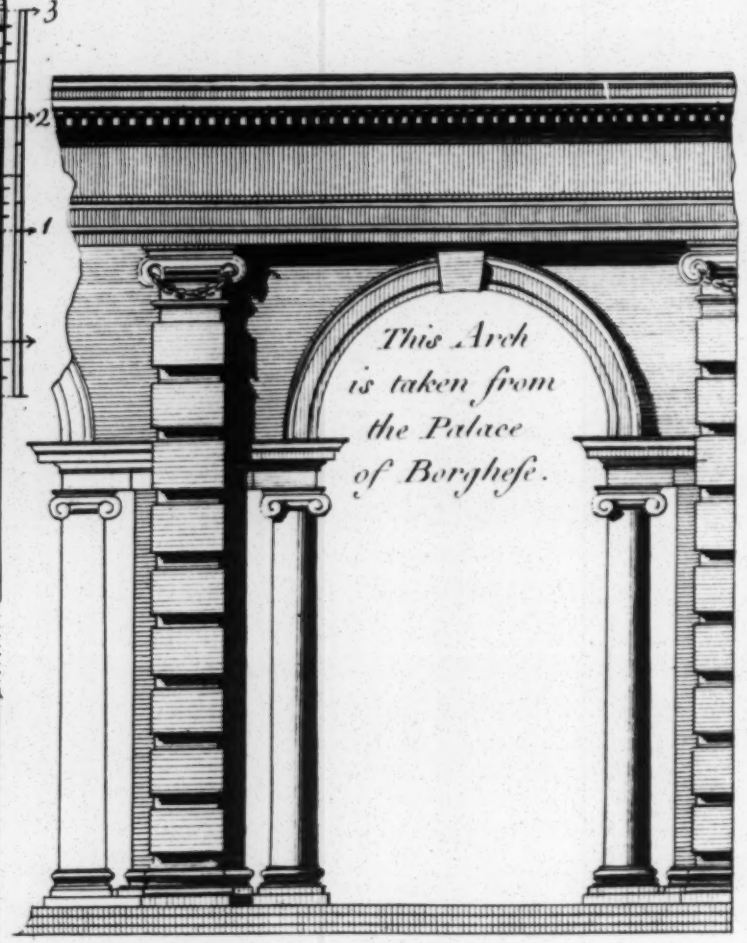
THE IMPOST AT LARGE.

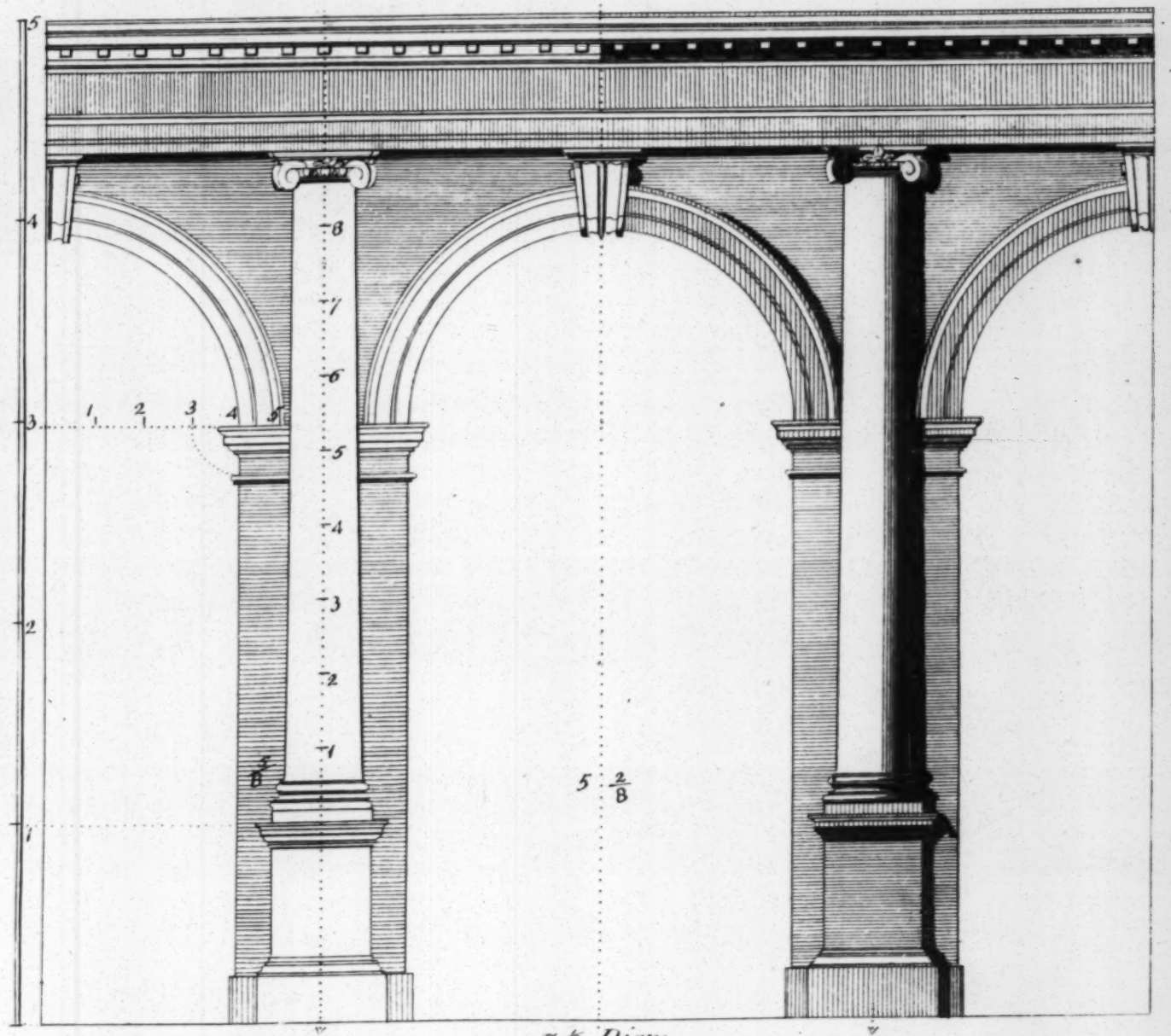
A is the Impost



For the projection of the Impost divide the Architrave that goes round the Arch into 3 parts and one of them and $\frac{1}{3}$ is the projection of the Impost.

IONIC ARCHES *with* PEDESTALS.

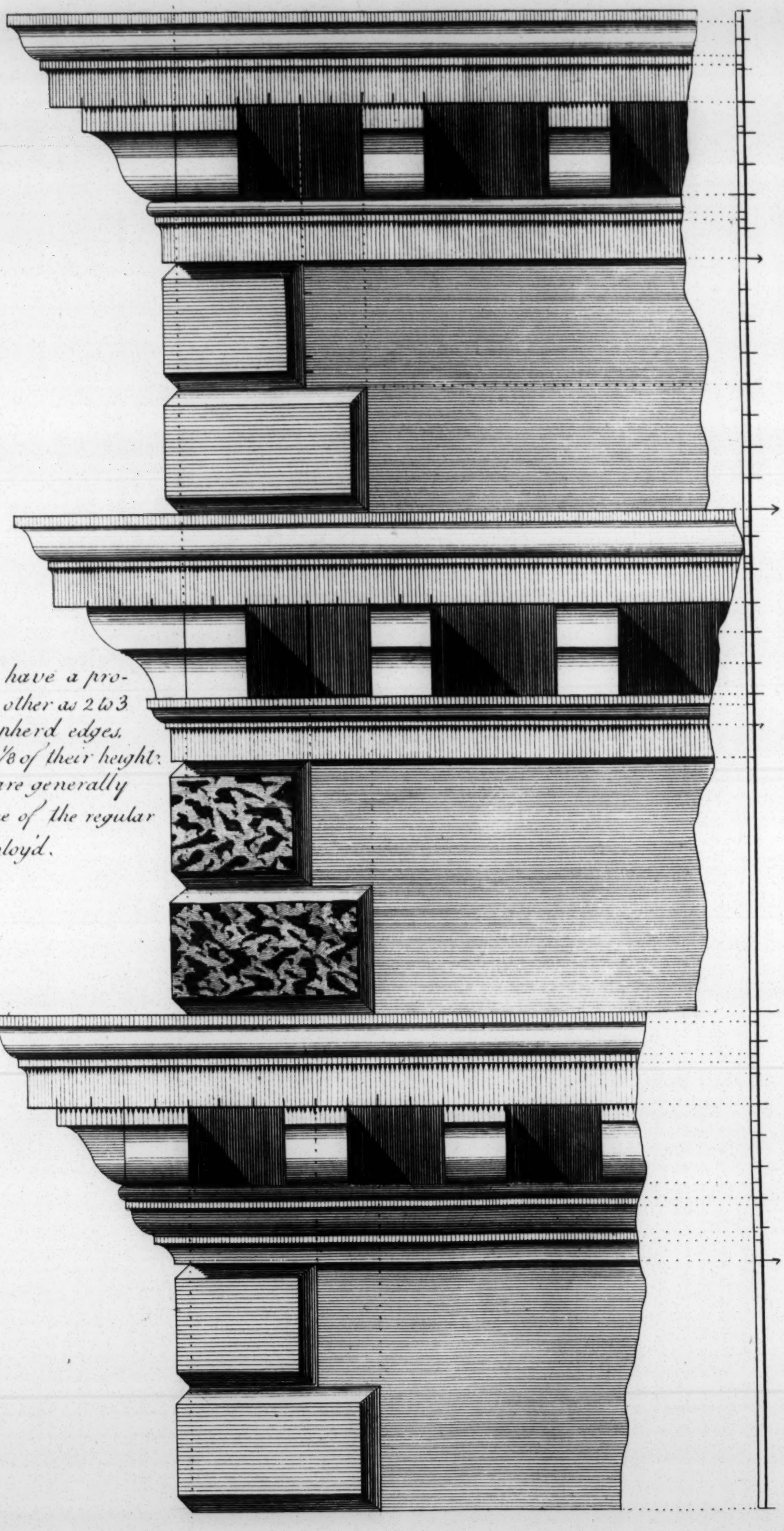




This Arch is 7 $\frac{1}{2}$ Diameters and half from middle to middle of the Columns. the pilasters $\frac{1}{2}$ of a Diameter. the opening of the Arch is 5 Diameters and $\frac{2}{8}$. the manner of finding the center of the Arch is markd on the Column.

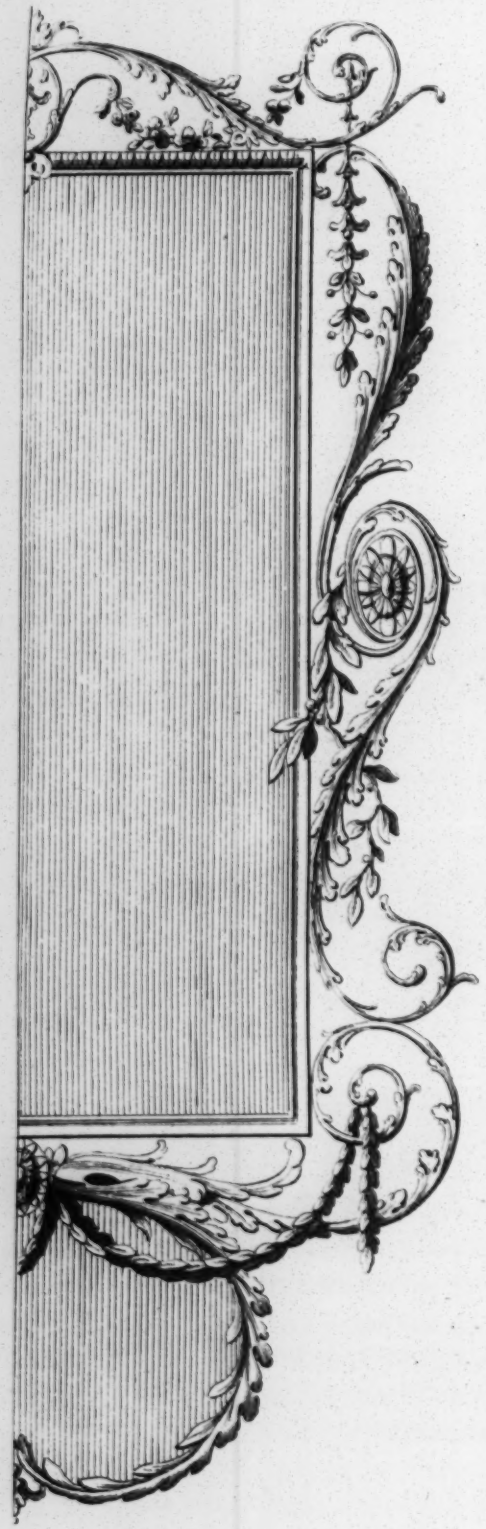
Pub by MDarly accor to Act June 5th 1790

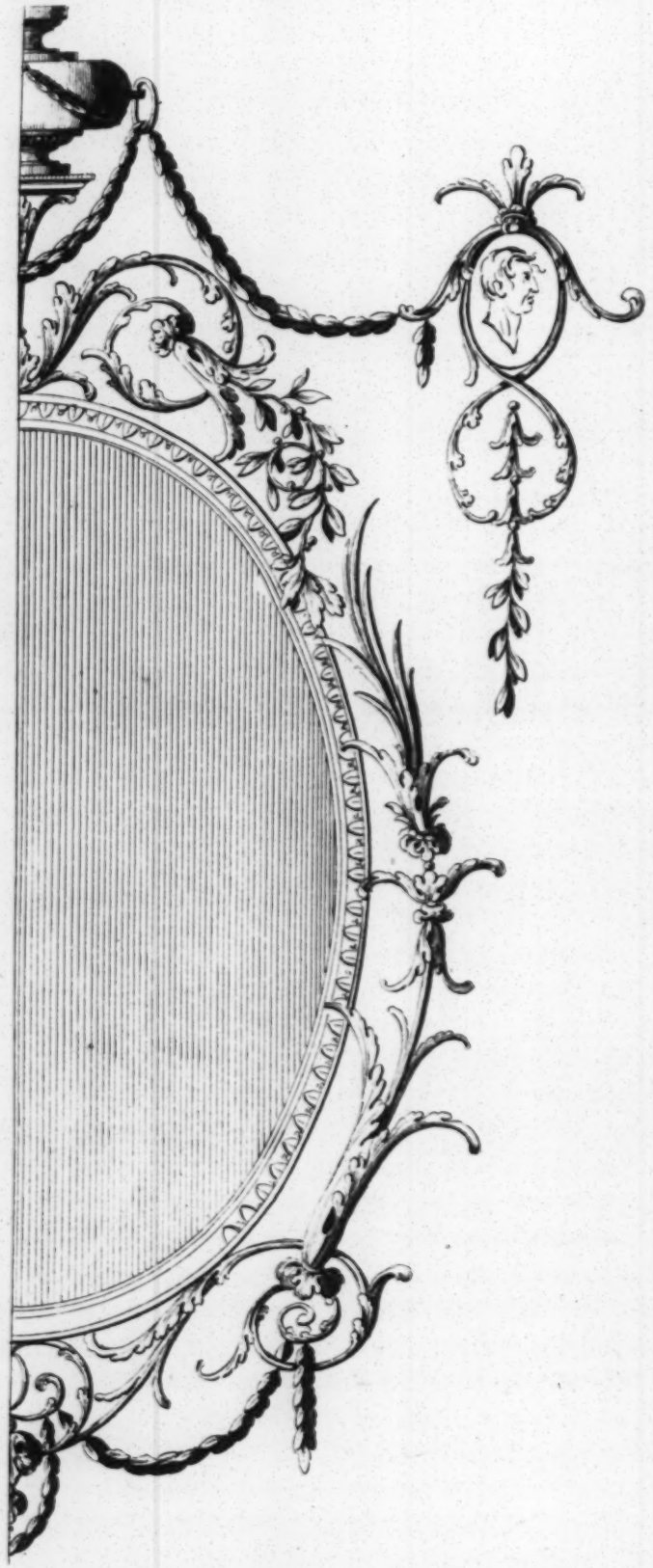
BLOCK CORNICES & RUSTIC COINES.

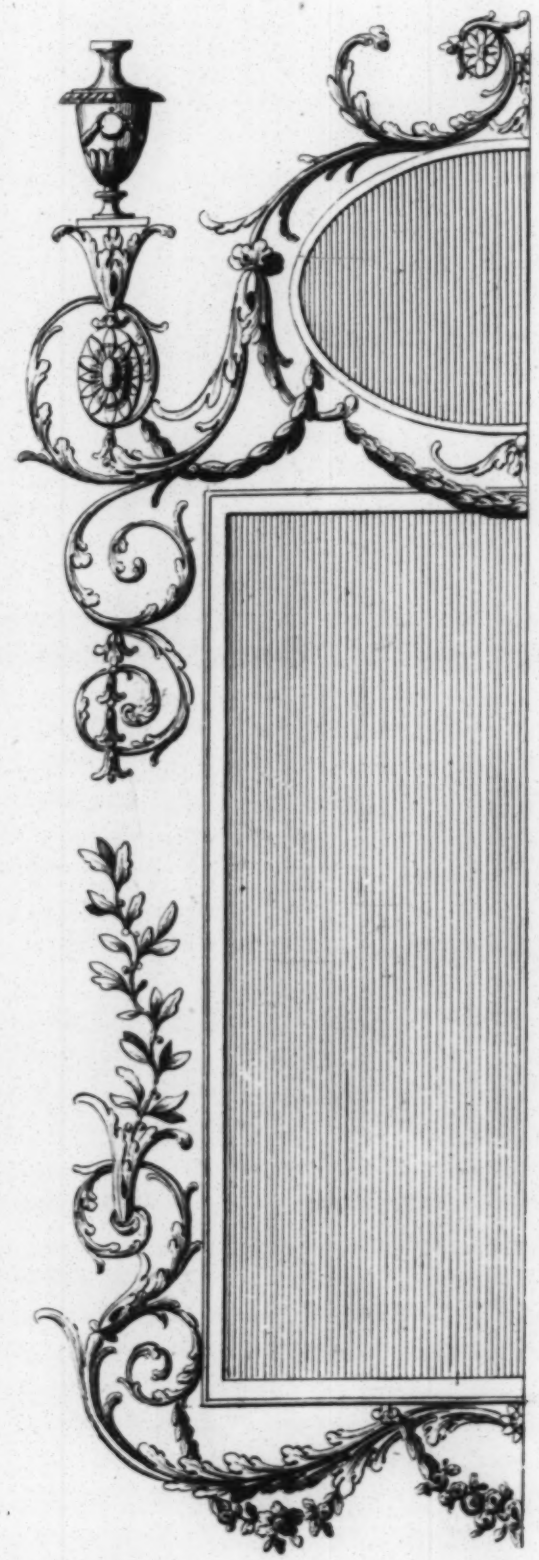


Rustic Coines have a pro-portion to each other as 2 to 3 and their champherd edges, or Rustics are 1/8 of their height: Block Cornices are generally used where none of the regular Order are employ'd.

Pub.d According to Act of Parliament by Wm Ware June 26.th 1775.

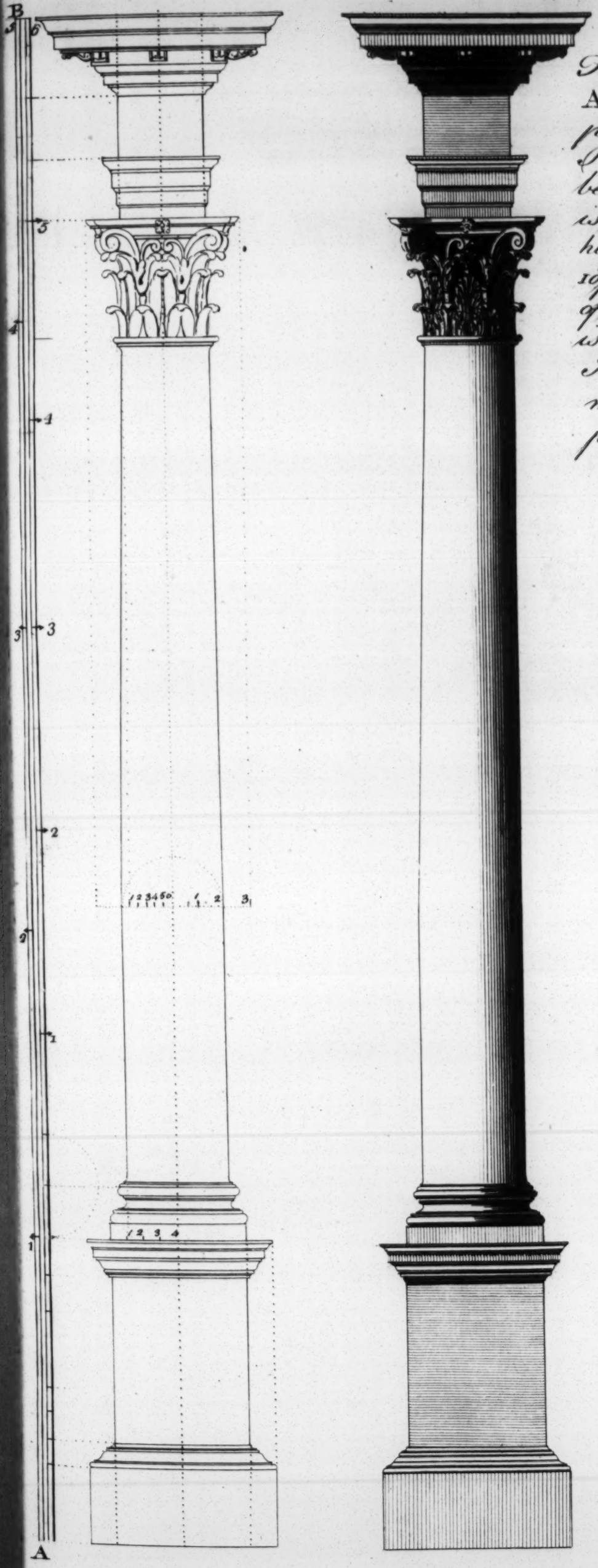






Invented & Publ.d by Darly October 20.th 1770 Accor.g to Act

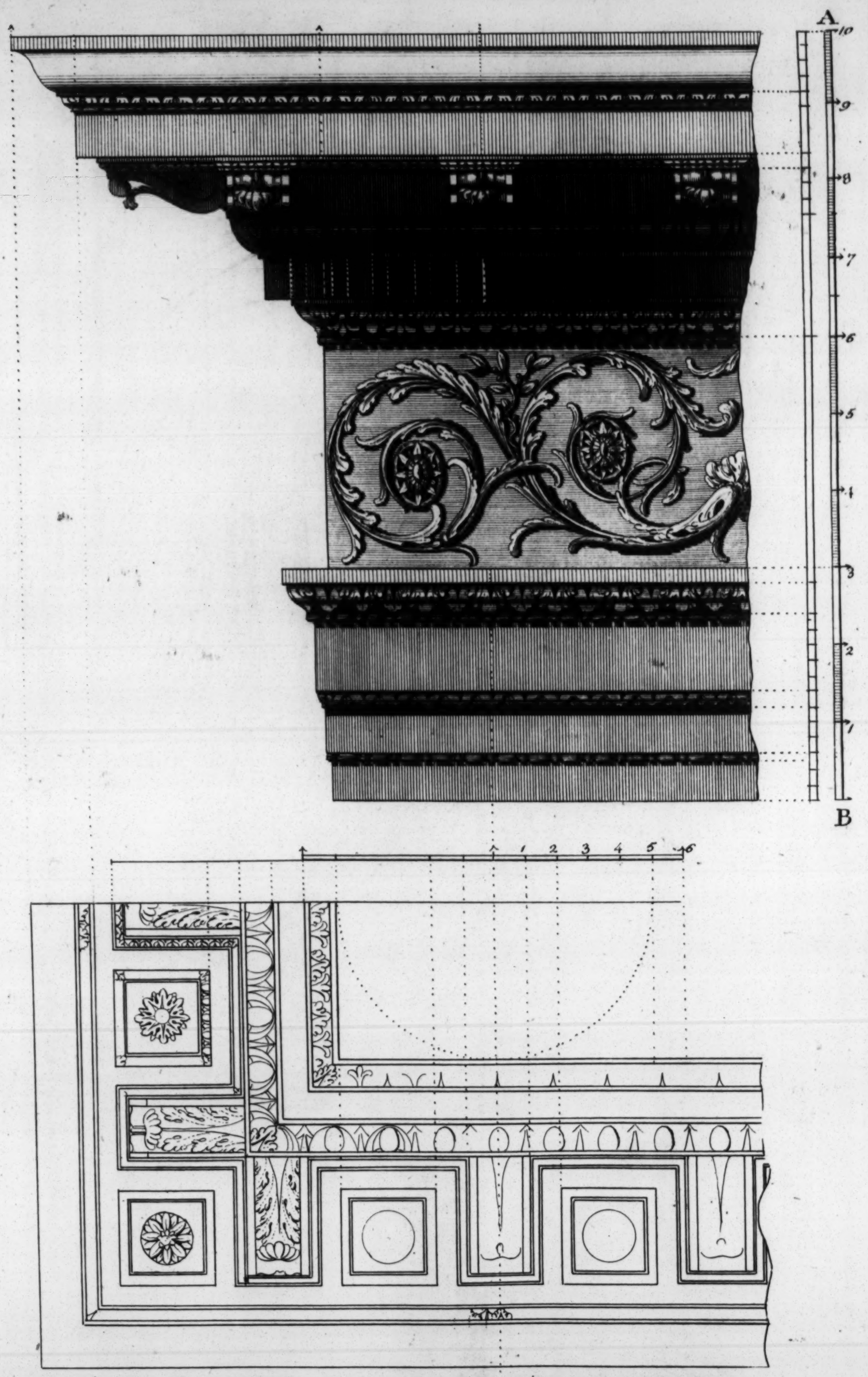
The GENERAL PROPORTIONS of the CORINTHIAN ORDER



Take any determined height, such as A·B which must be divided into 5 parts, give one of those parts to the Pedestal, and the remaining 4 parts being divided into 6 parts, one of them is the height of the Entablature, the height of the Column being divided into 10 parts, one of them gives the Diameter of it. The height of the Capital is 1 Diameter and 6. The remaining Instructions for Drawing the rest, you must have recourse to the particular parts at Large.

Pub.d by Warlyr According to Act of Parl.t July 25.th 1770

CORINTHIAN ENTABLATURE

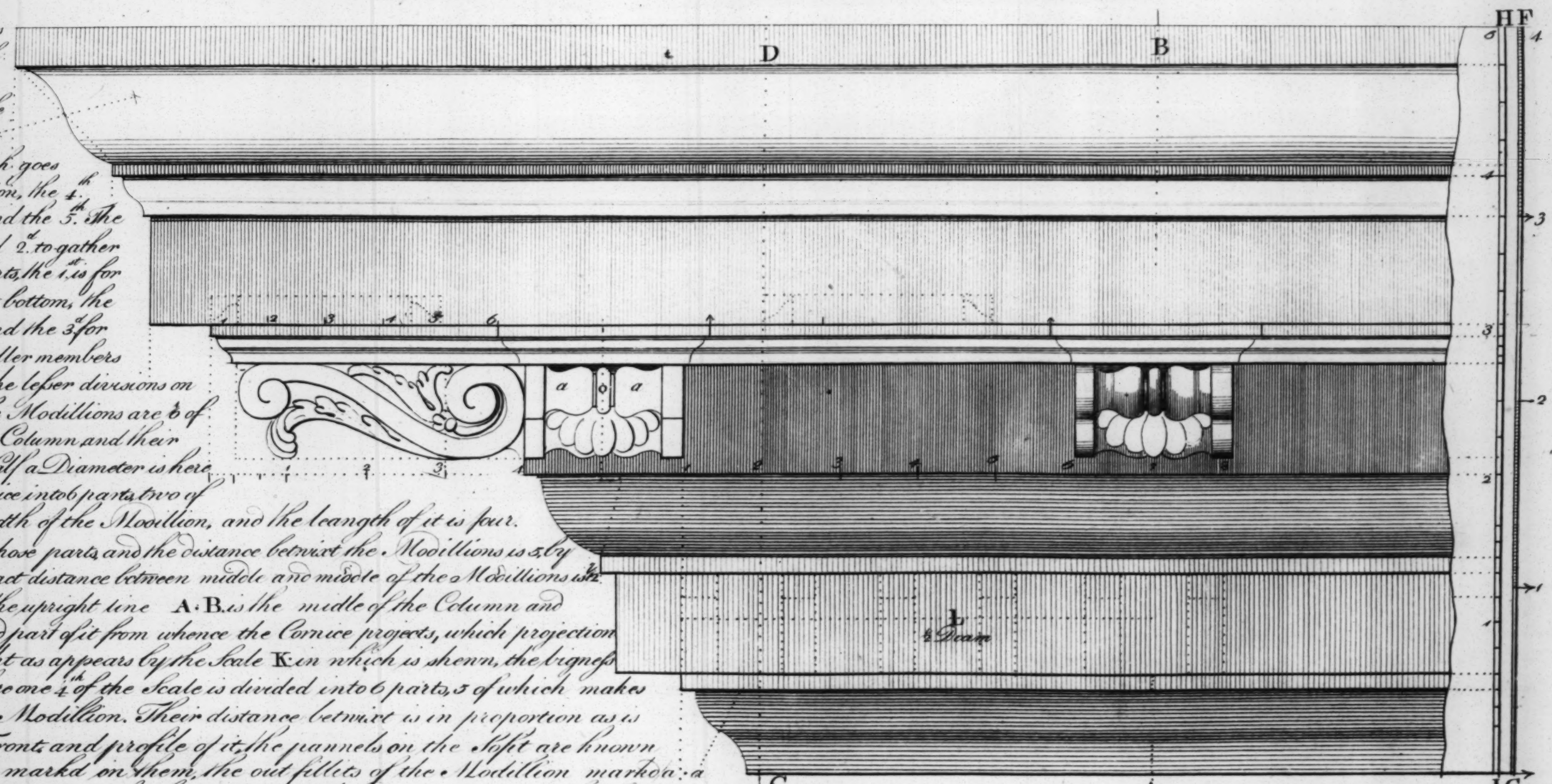


The height **AB** *is divided into ten parts 3 is given to the Architrave 3 to the Frize & 4 parts to the Cornice which projects equal to its height and is divided into 4 parts the lesser Divisions are markid on the scale* **F**

Publ.d by. Darly. According to. Act of Parliament July 1.st 1770

The CORINTHIAN CORNICE at LARGE

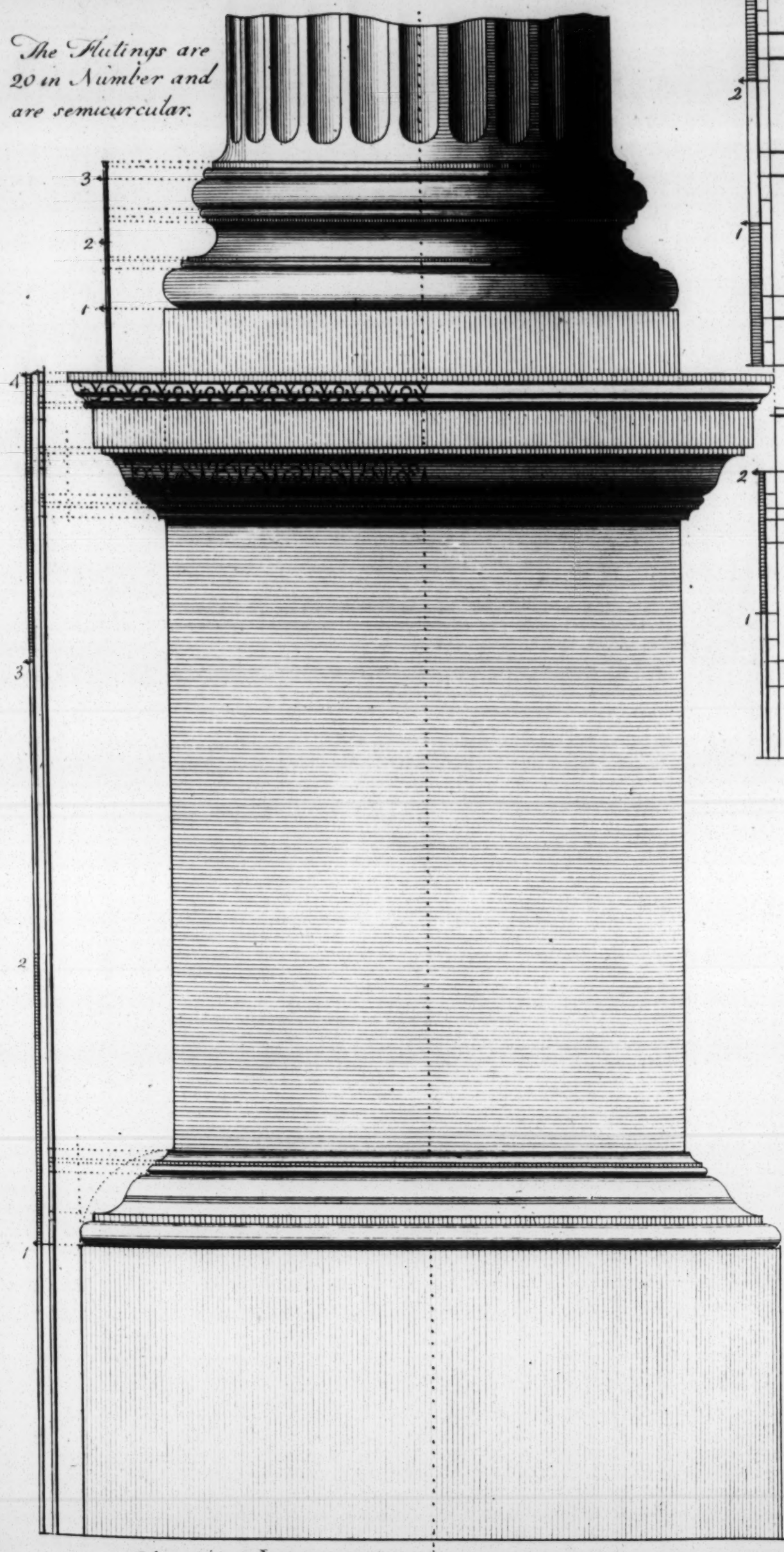
The Scale F·G. contains 4 parts of the 10 which forms the whole Entablature. the Scale H·I. is divided into 5 parts, the 3d of which goes to form the Modillion, the 4th gives the Corona, and the 5th The Cymatium, the 1st and 2d together is divided into 3 parts, the 1st is for the reverse Cima at bottom, the 2d for the Dentils, and the 3d for the Ovolo. The smaller members are understood by the lesser divisions on the same Scale. The Modillions are ⅖ of the Diameter of the Column, and their Distances ⅗ and ½. Half a Diameter is here divided on the Cornice into 16 parts, two of which gives the breadth of the Modillion, and the length of it is four. The Cap projects ⅓ of those parts, and the distance betwixt the Modillions is 5, by this method the exact distance between middle and middle of the Modillions is 12 of the Diameter, the upright line A·B. is the midle of the Column and C·D is the diminishd part of it from whence the Cornice projects, which projection is equil to its height as appears by the Scale K in which is shewn, the bigness of a Modillion where one 4th of the Scale is divided into 6 parts, 5 of which makes the breadth of the Modillion. Their distance betwixt is in proportion as is mark'd on the Front, and profile of it, the pannels on the Soffit are known by the Diersions mark'd on them, the out fillets of the Modillion mark'd a·a are ⅛ of its breadth, so is the bead O· as to the Dentils devide the Semediameter mark'd L· on the Cornice into 17 parts, two of those parts will be 2d Dentil, and one the 3d space betwixt them.



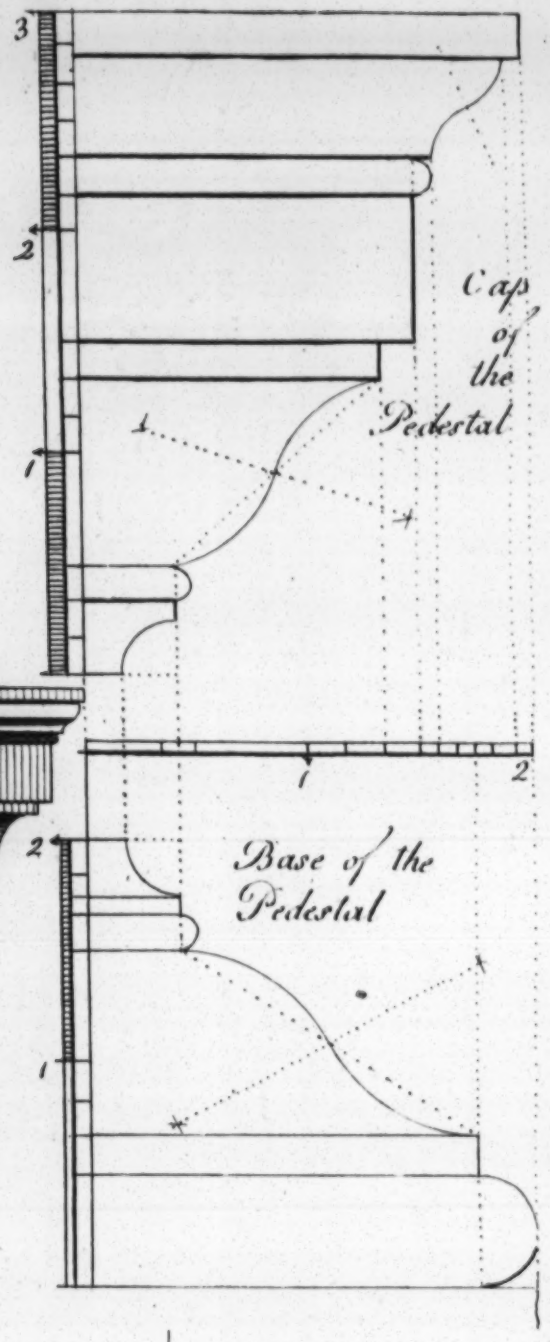
Pub.d by Darly Accor.g to Act of Parliament July 1.st 1770

CORINTHIAN PEDESTAL with the BASE of the COLUMN

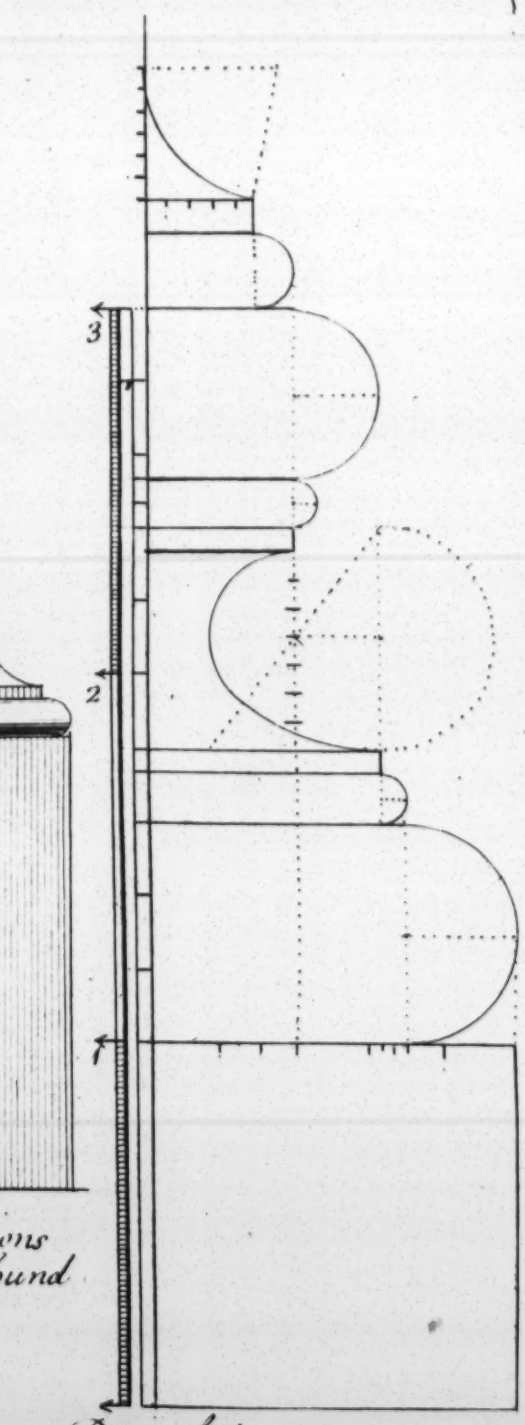
The Flutings are 20 in Number and are semicurcular.



For this Pedestal with regard to its general proportions see plate XXI *of the Ionic Order The Base and Cap is found in the same manner as in the preceeding Orders.*



Cap of the Pedestal

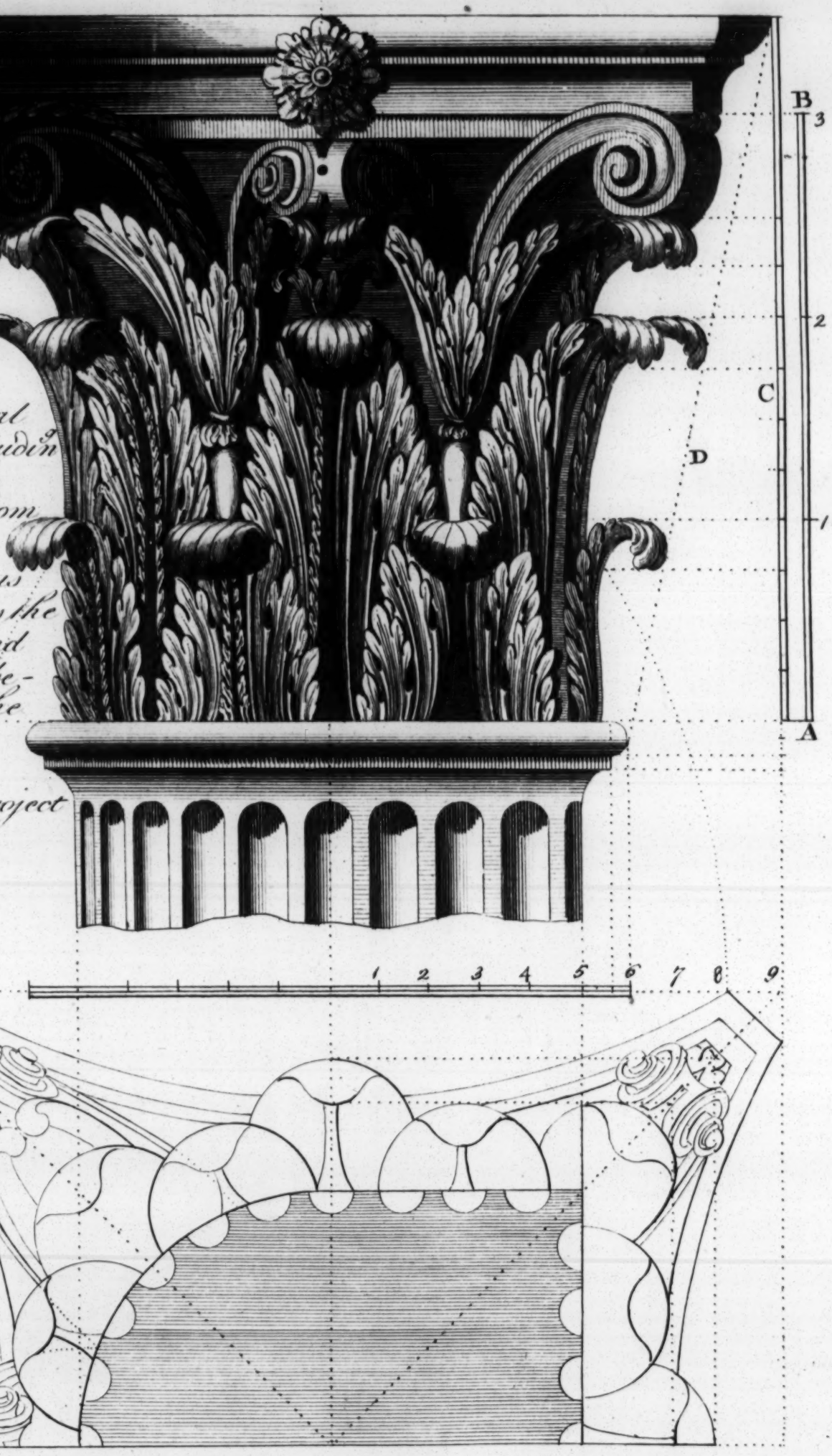


Base of the Pedestal

Base of the Column as A

Pub.d by J. Barly According to Act of Parliament July 18th 1770.

The CORINTHIAN CAPITAL

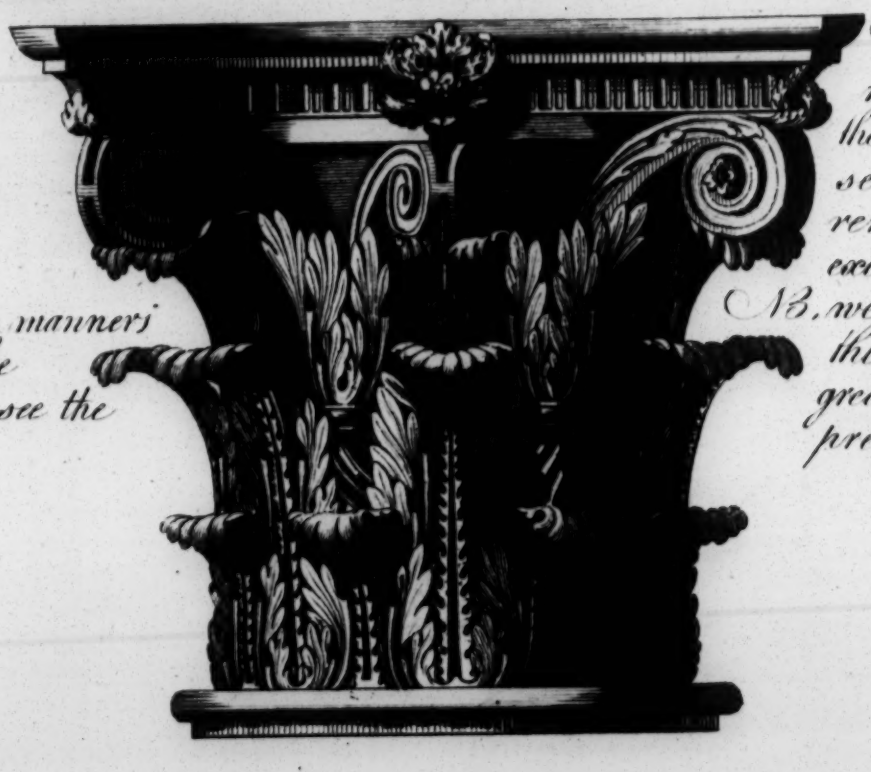


The height of the Capital is 1 Diameter and ⅙ including the Abacus. Divide the height of the Capital from the Astragal A to the under part of the Abacus B into 3 parts, which gives the height of the Leaves, and Caulículi and each part being subdivided as on the Scale C will give the Foldings of the Leaves, which should never project beyond the line D.

Pub.d by Darly Accor.g to Act August 1.st 1770

Corinthian Capitals.

I. Fightelor del



For the various manners of designing the Corinthian Capital see the annexid Plate.

The Olive leaf was mostly employ'd by the Romans as you may see in their Antique remains, and when well executed has a fine effect. NB. we are indebted for this design to one of the greatest artists of the present Age.

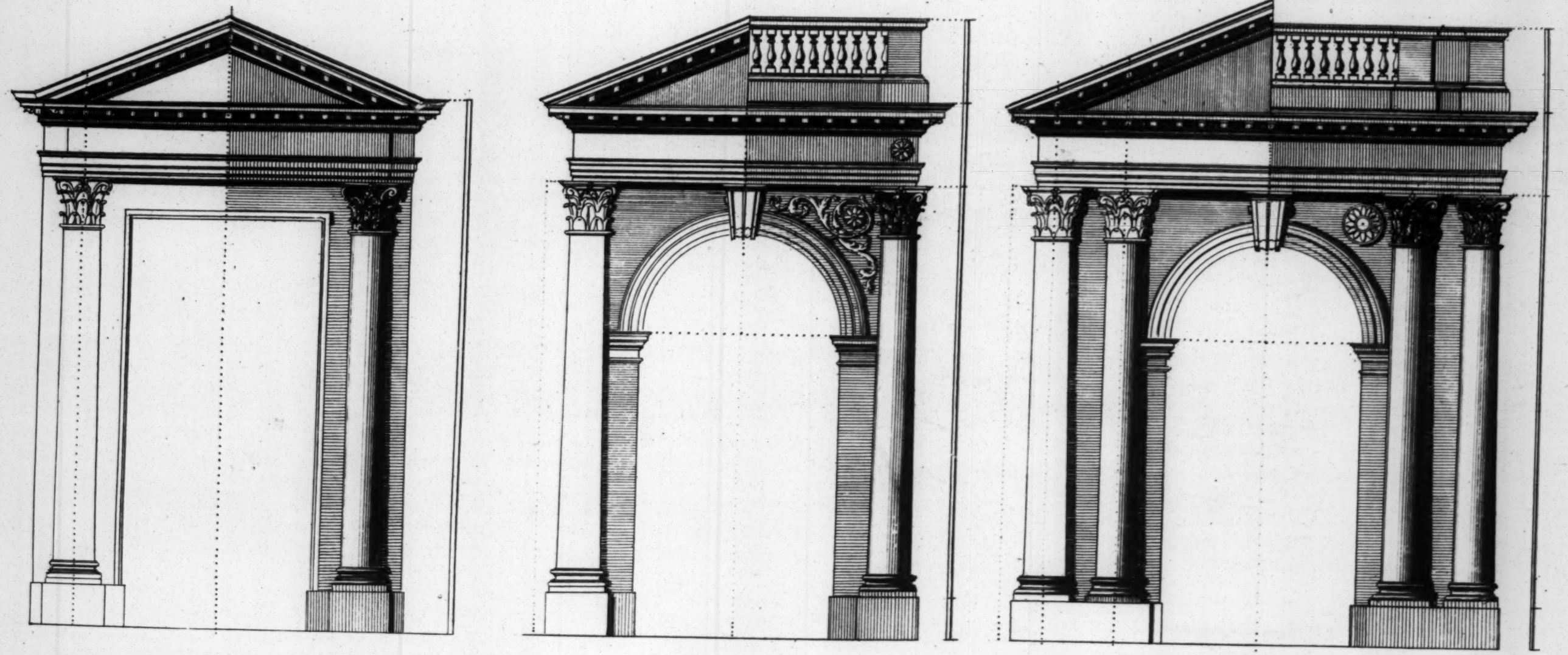
Pub.d by Mdarly N.o 39 Strand According to Act Dec.r 3 1769

Mdarly sc.

CORINTHIAN SQUARE DOOR

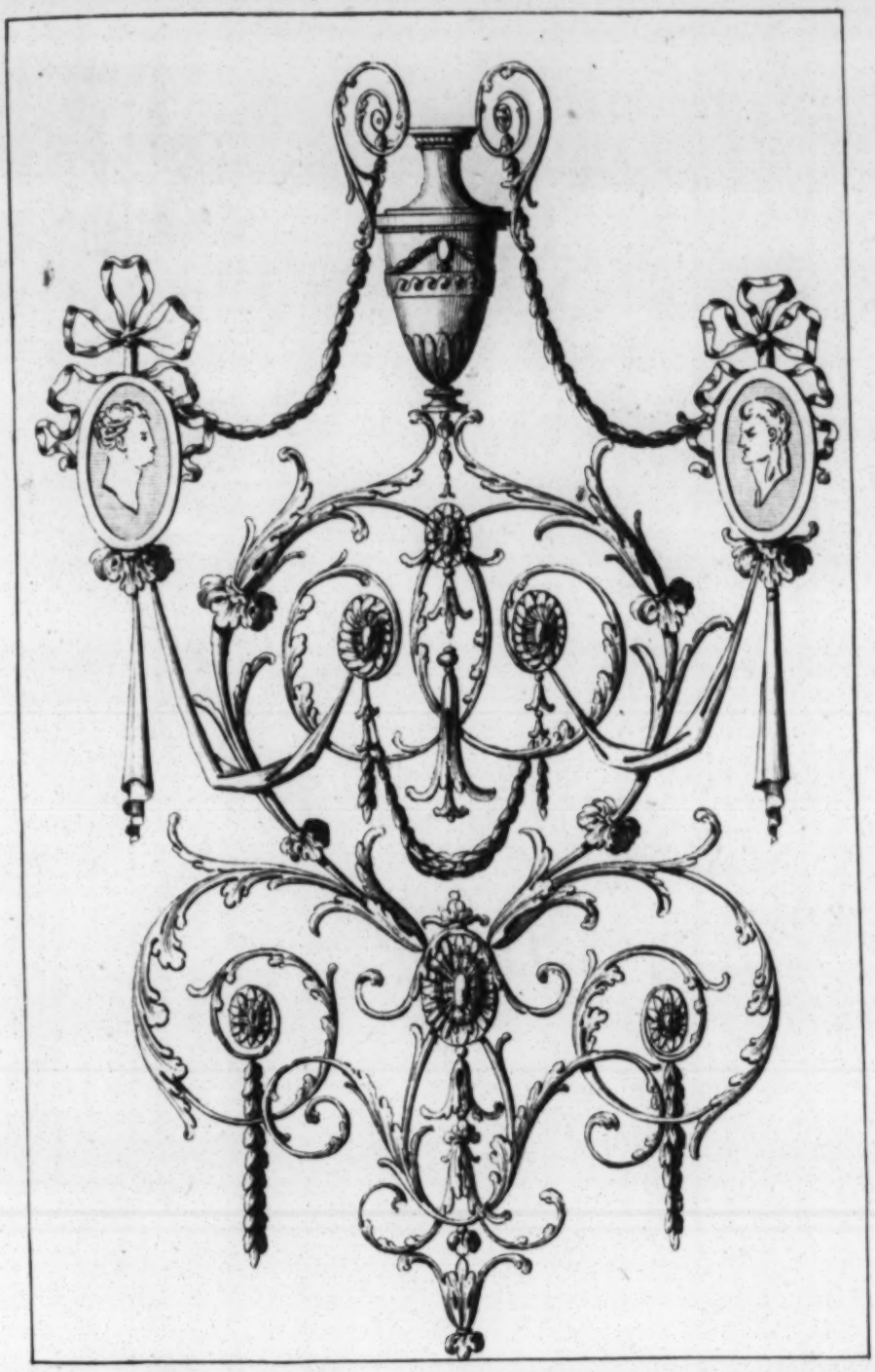
CORINTHIAN ARCH'D DOOR
with fingle COLUMNS

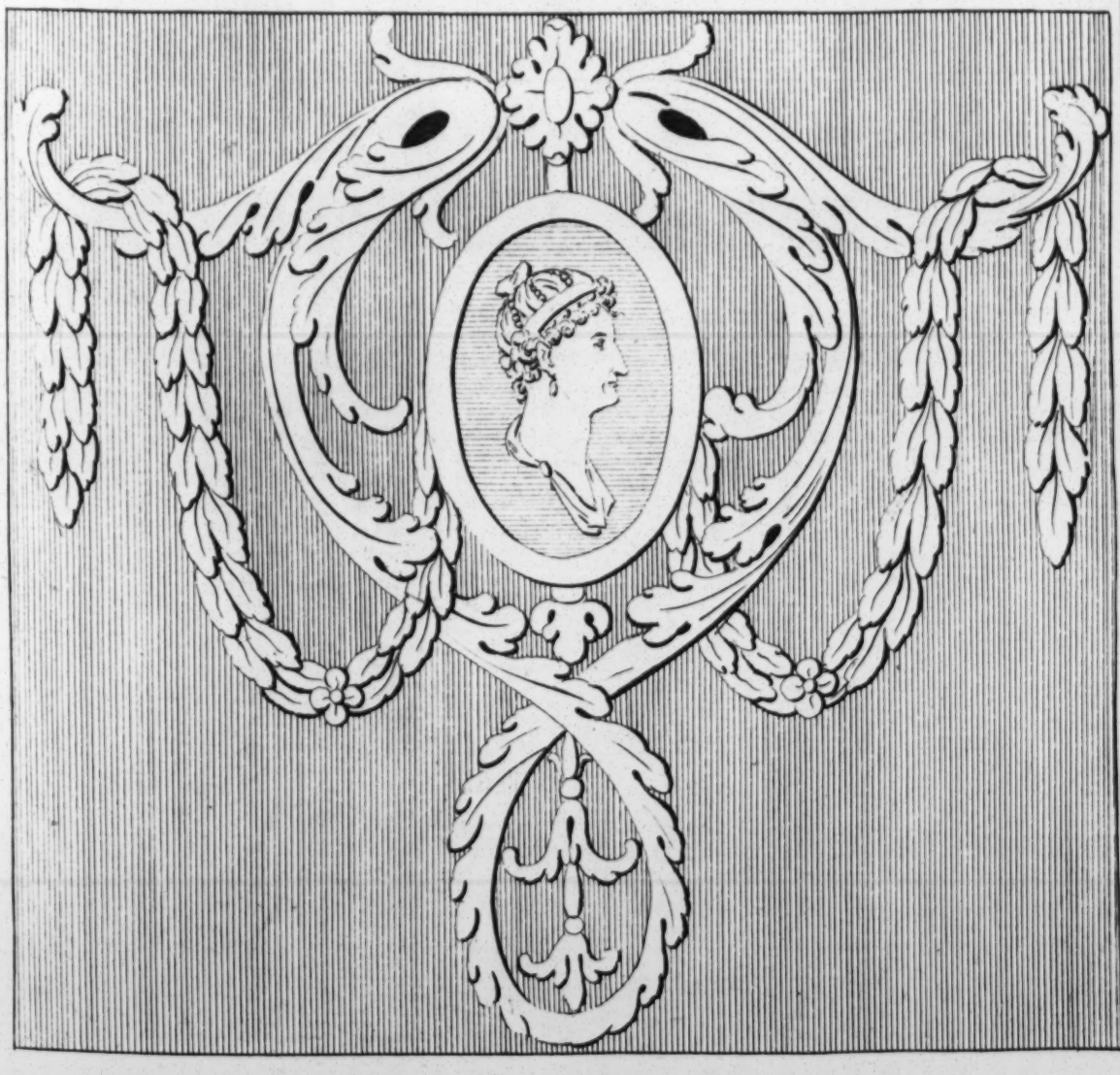
CORINTHIAN ARCH'D DOOR
with dduble COLUMNS



Pub.d by J Barly Accor.g to Act August 1.st 1770

PANNELS &c for PAINTING STUCO or CARVING

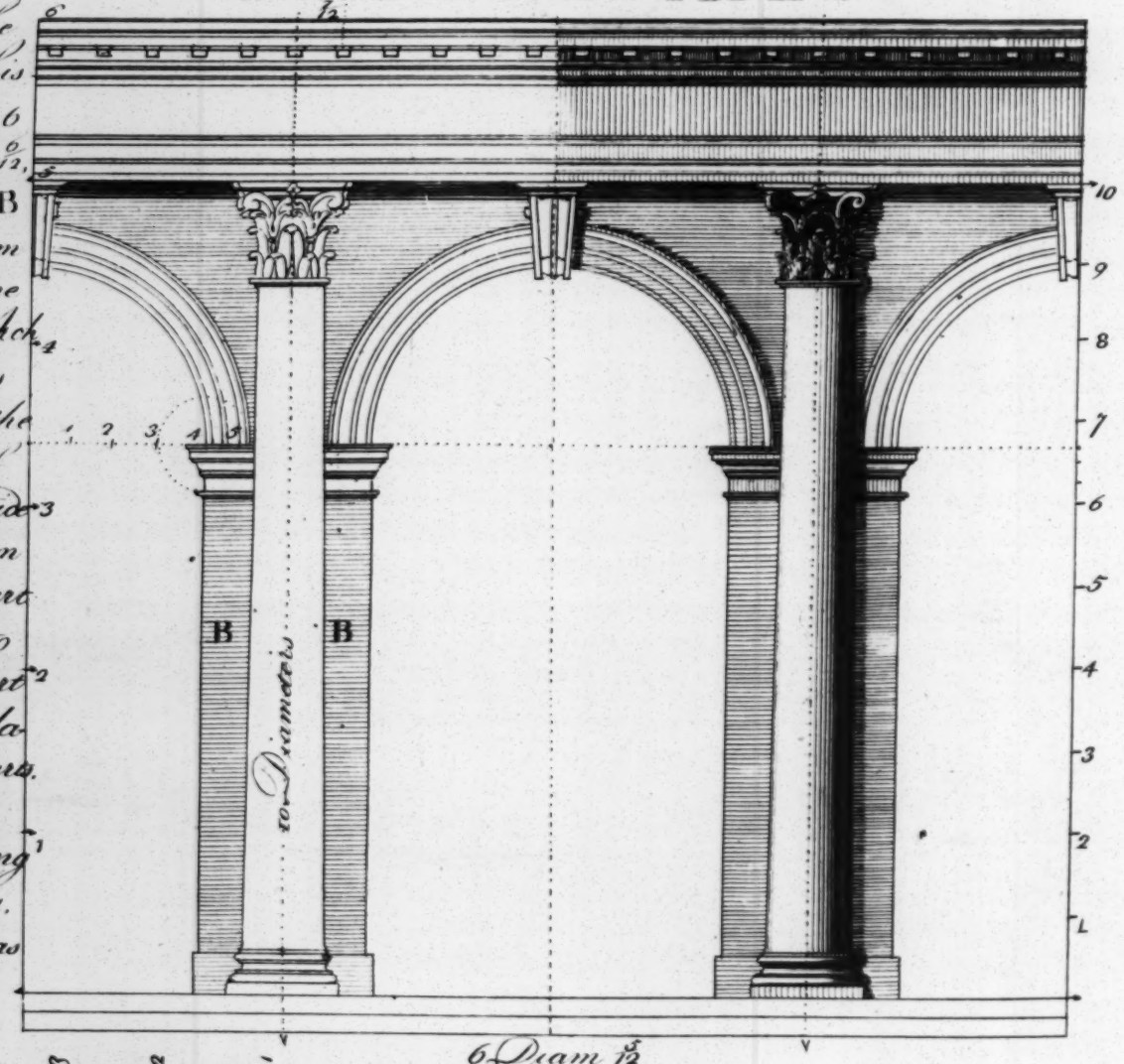


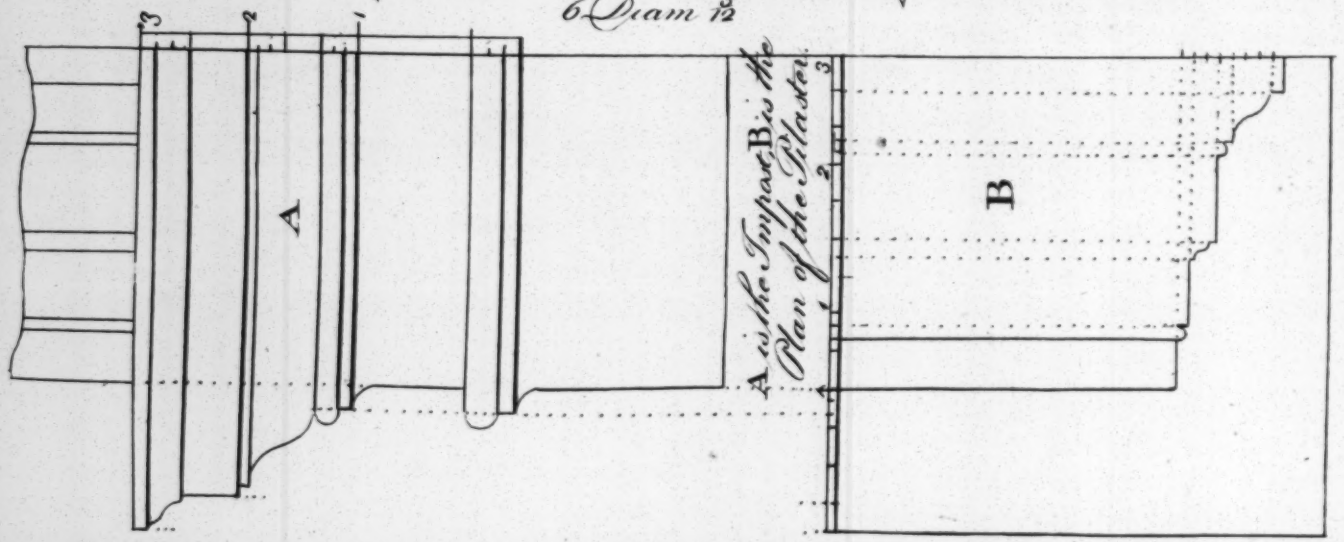


Inv.t & Dub.d by Mall.s Darly According to Act Oct.r 30.th 1770

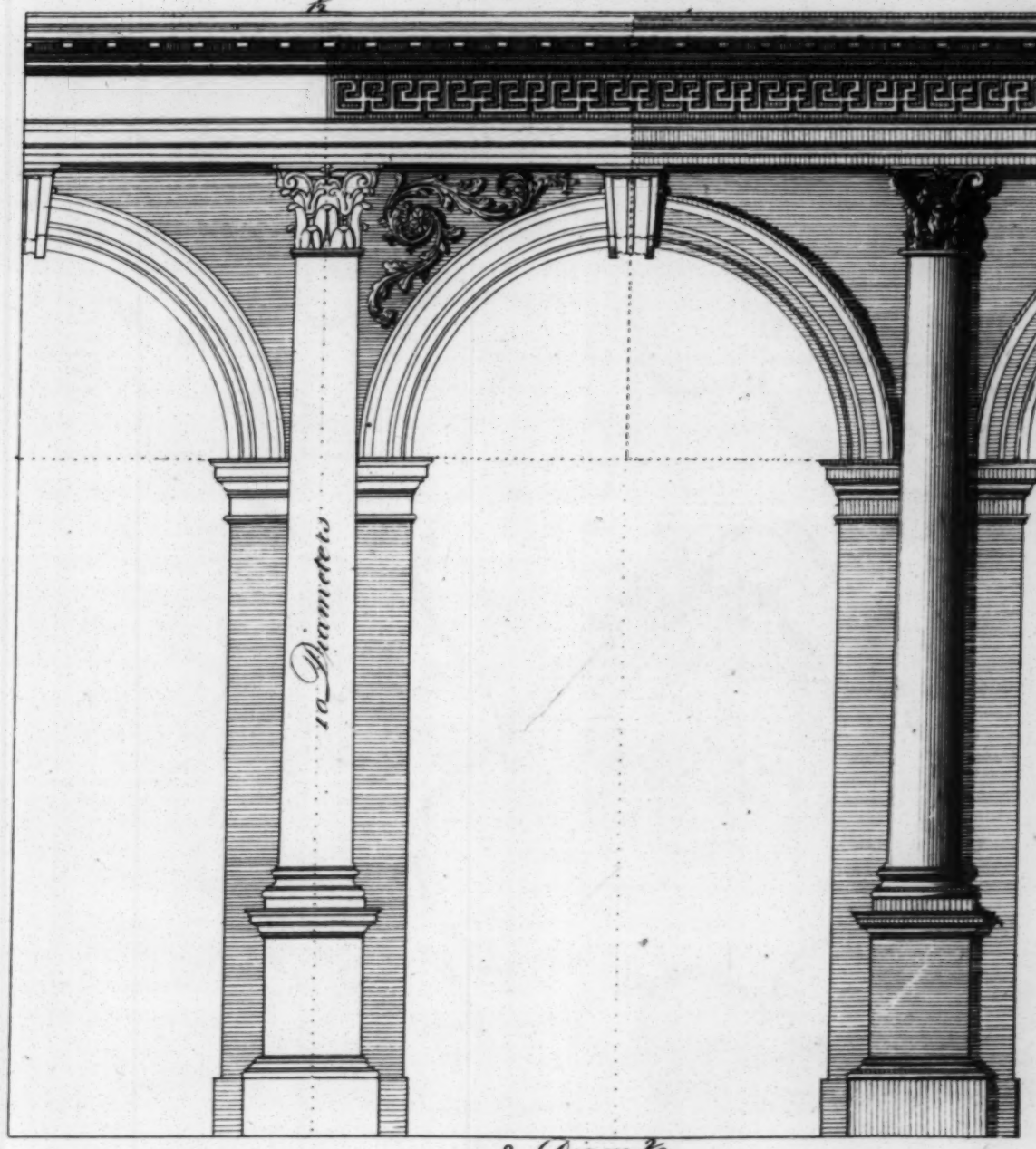
CORINTHIAN ARCH without PEDESTALS

The distance from Middle to Middle of the Column of this Arch must be 6 Diameters & 1/2. The Pilaster B B are 3/4 of a Diameter; and the opening of the Arch 4 Diameters and 1/2. to find the the Centers of the Arch draw the height from the upper part of the Step to the upper part of the Entablature, into 10 parts, the division from 6 to 7 being divided into 4. is the Centers as appears by C D.





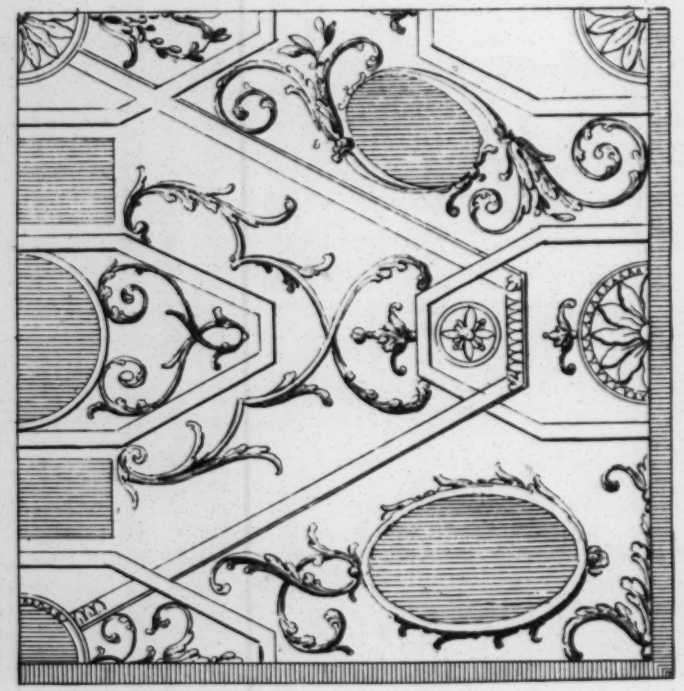
CORINTHIAN ARCH with PEDESTALS

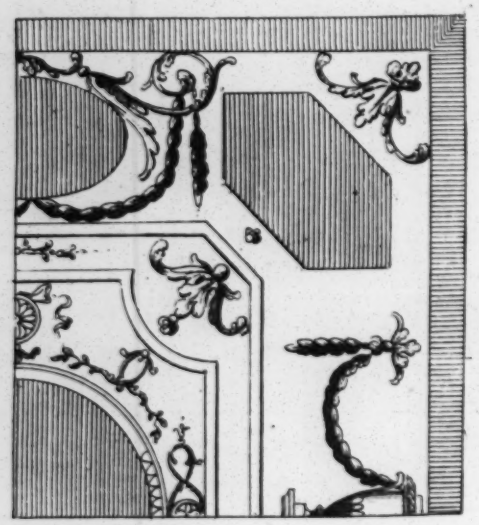


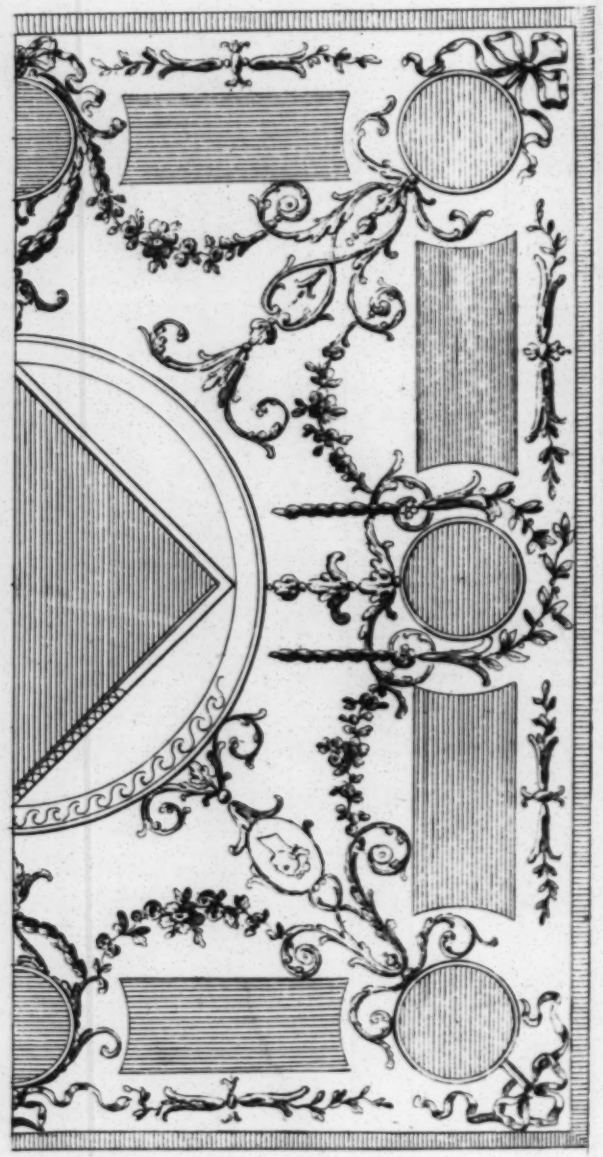
The distance from middle to middle of the Column of this Arch is 8 Diameters. 1/2. The Pilasters. 1/6. The opening of the Arch. 5 Diameters and 1/3. to find the center of the Arch. divide the distance from the upper part of the Pedestal, to the under part of the Entablature into 10 parts, the 6th Divisions gives the center.

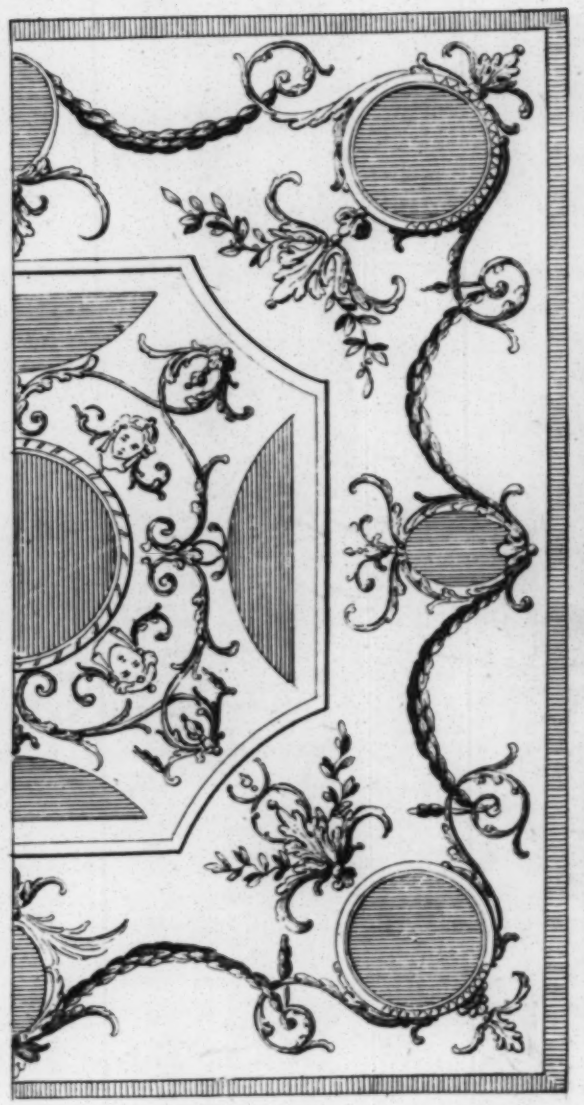
Pub by Marby According to Act Aug.t 1.d 1770

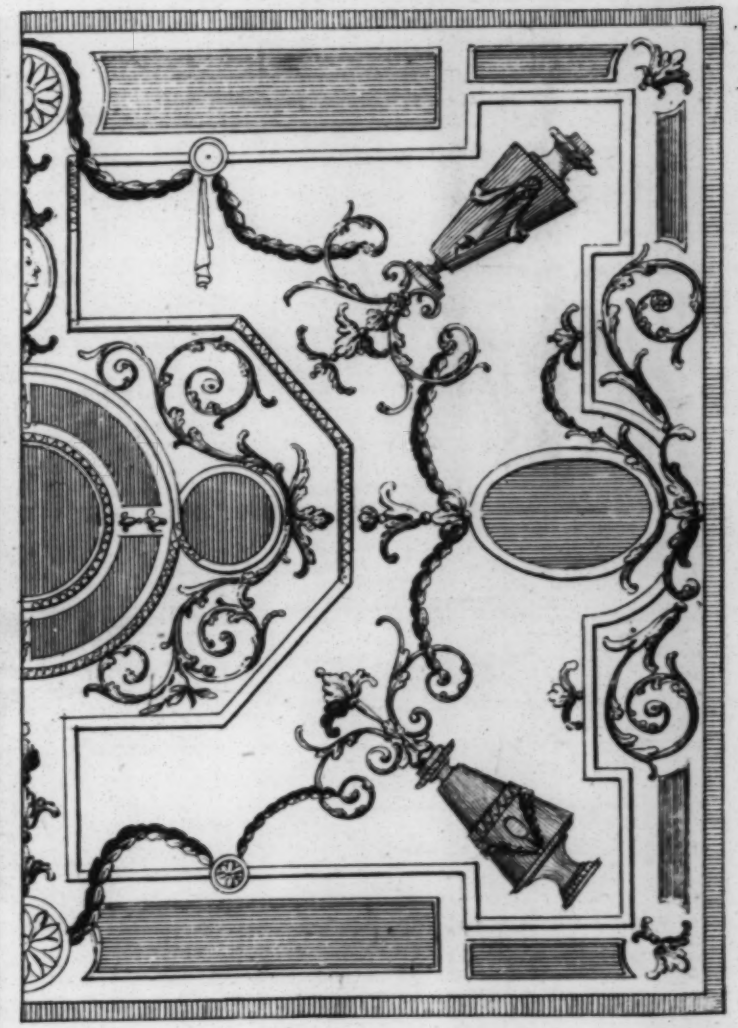
CIELINGS







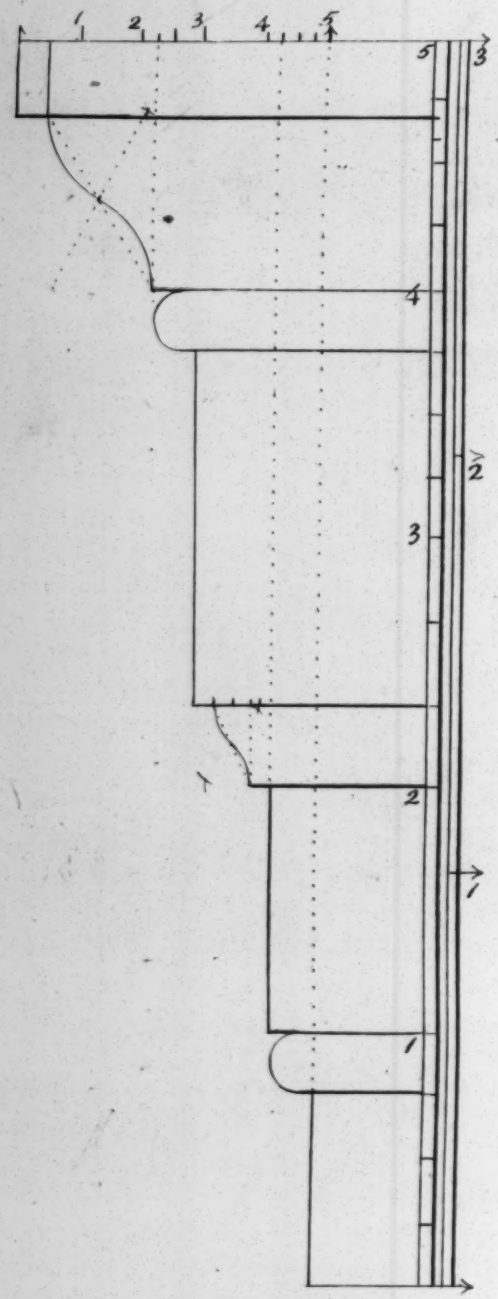




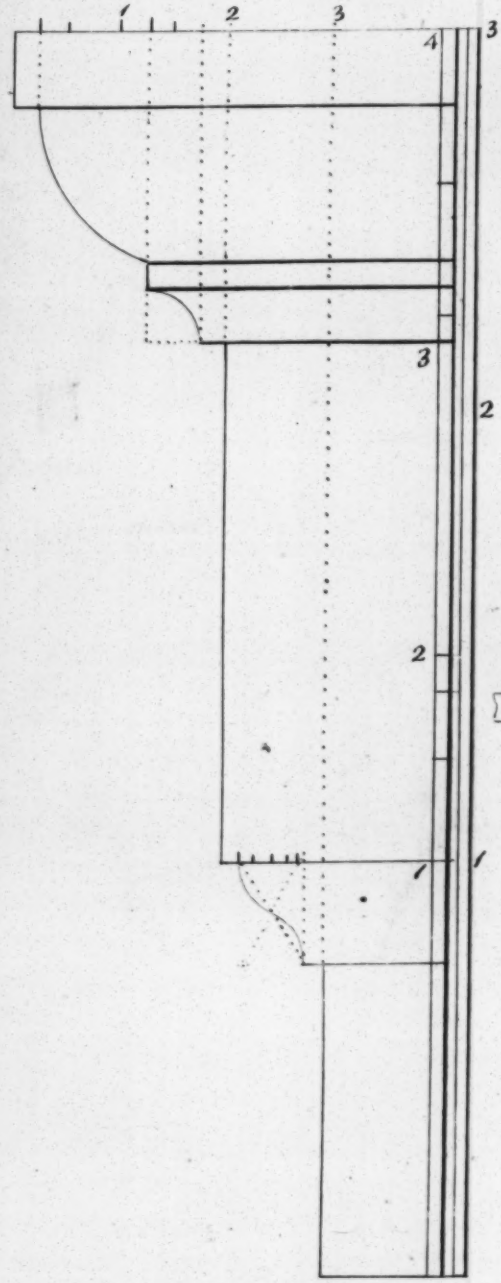
Inv.t & Pub.t by MDarly According to Act Oct.r 30.th 1770

INTERCOLUMNIATIONS of three ORDERS.

Corinthian Architrave

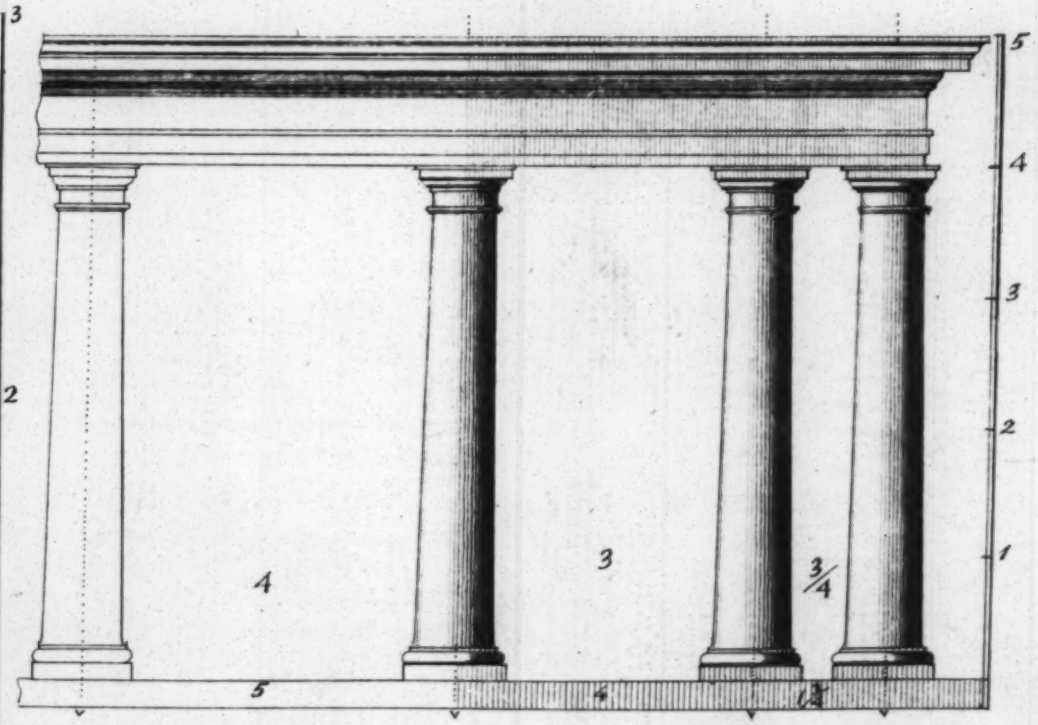


Composite Architrave

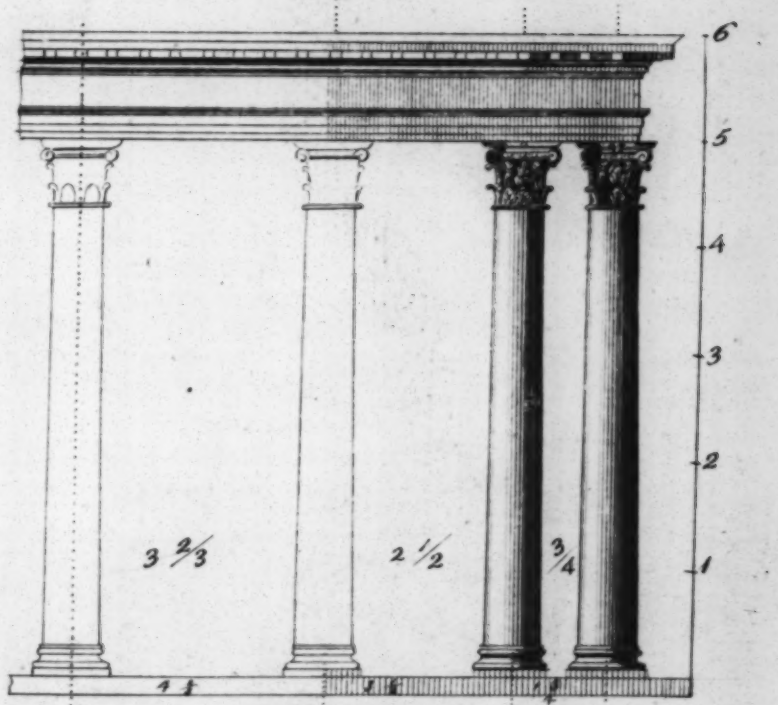


These Architraves are divided into 3 parts which is all the Difference from the Tuscan & Doric.

Tuscan

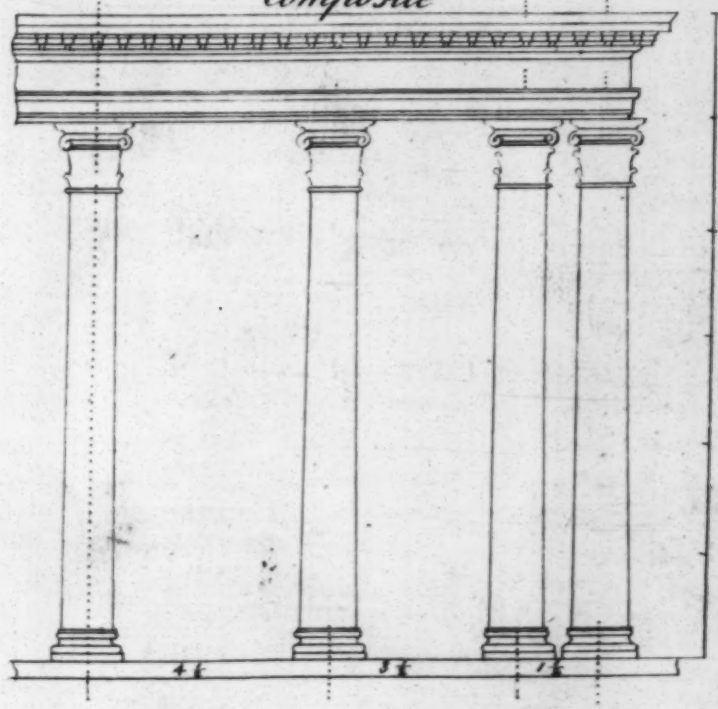


Corinthian

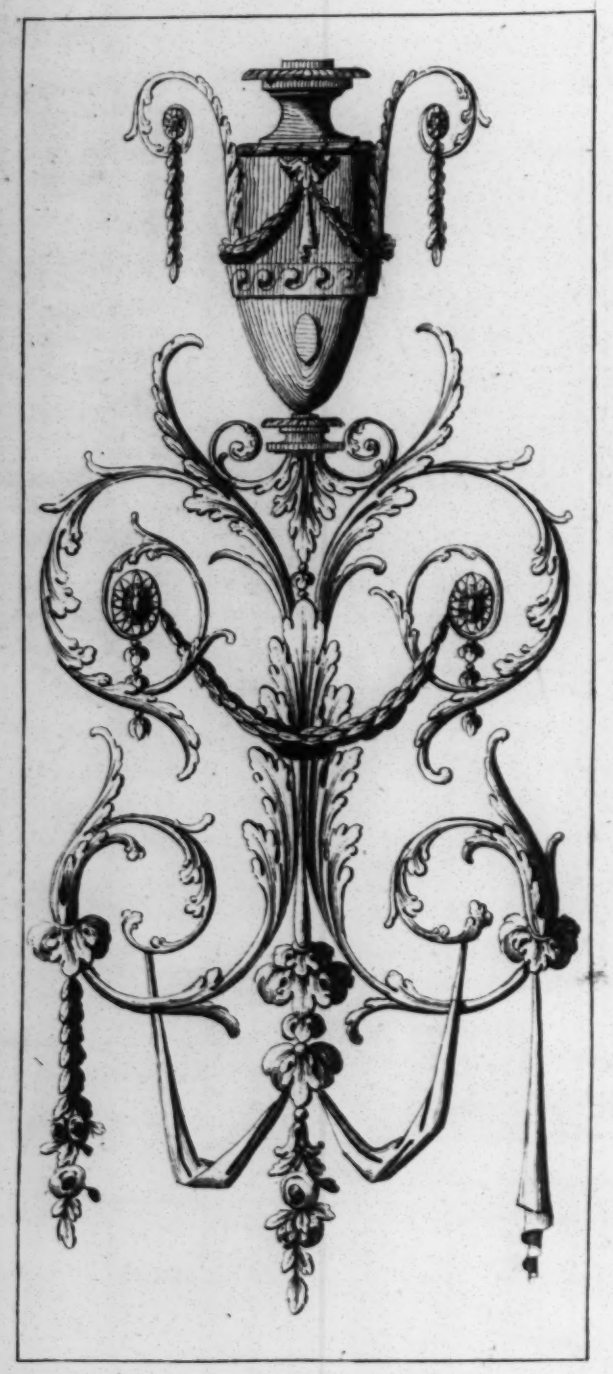


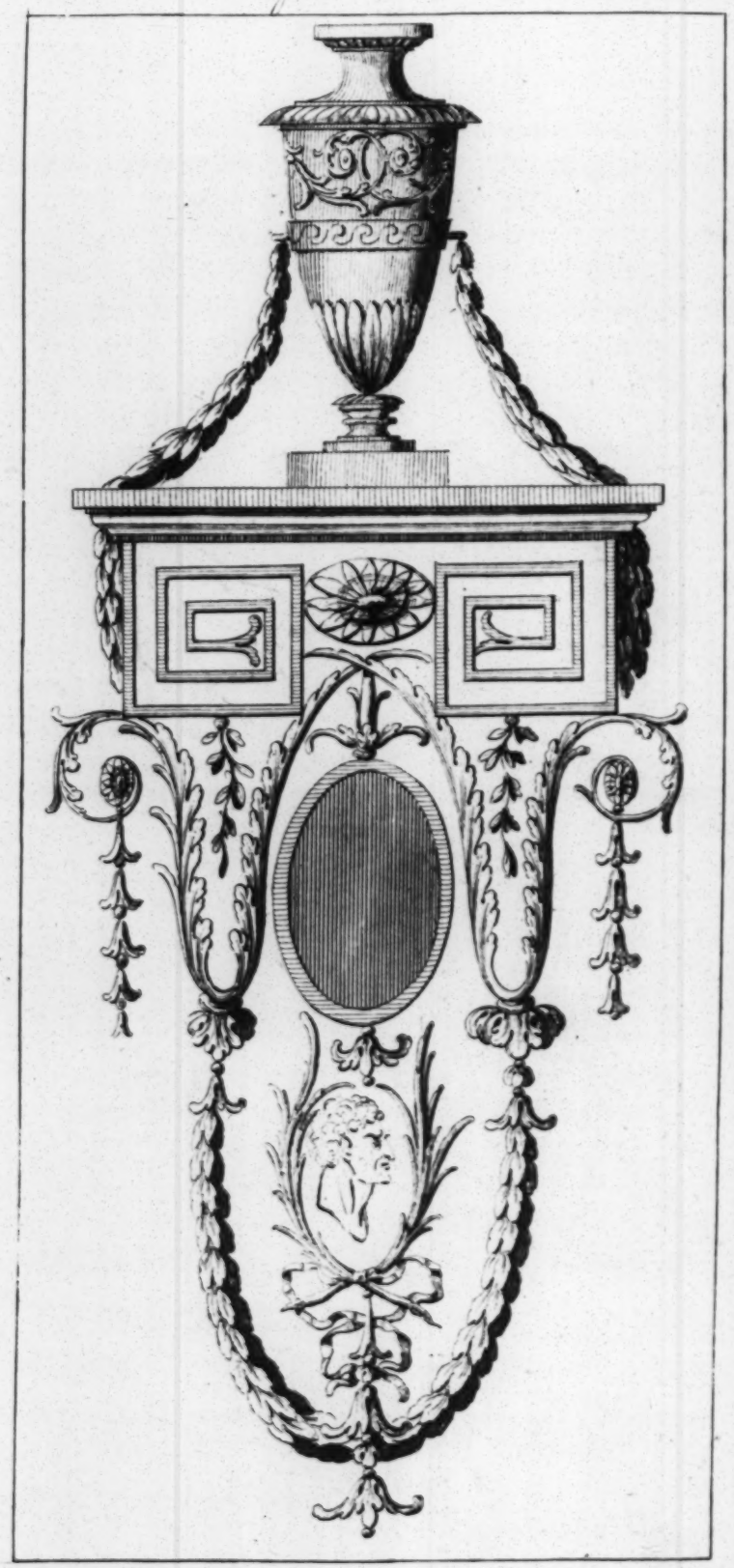
The Intercolumniations of these Orders are easily understood by the foregoing. and need no Comment.

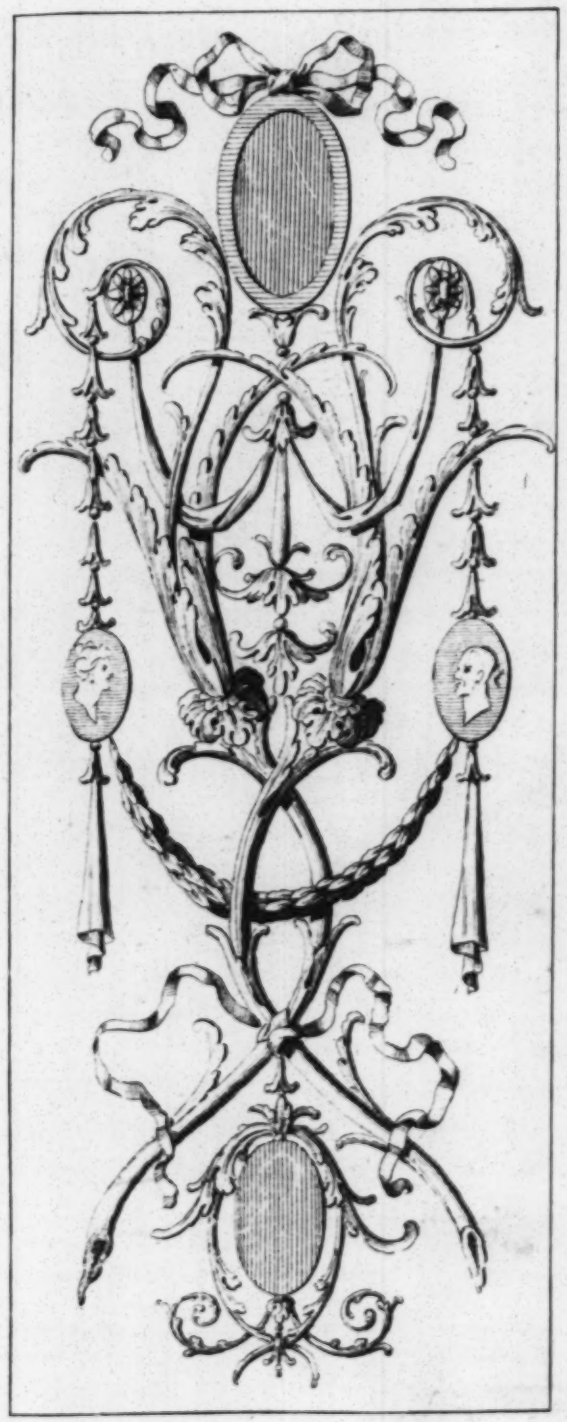
Composite

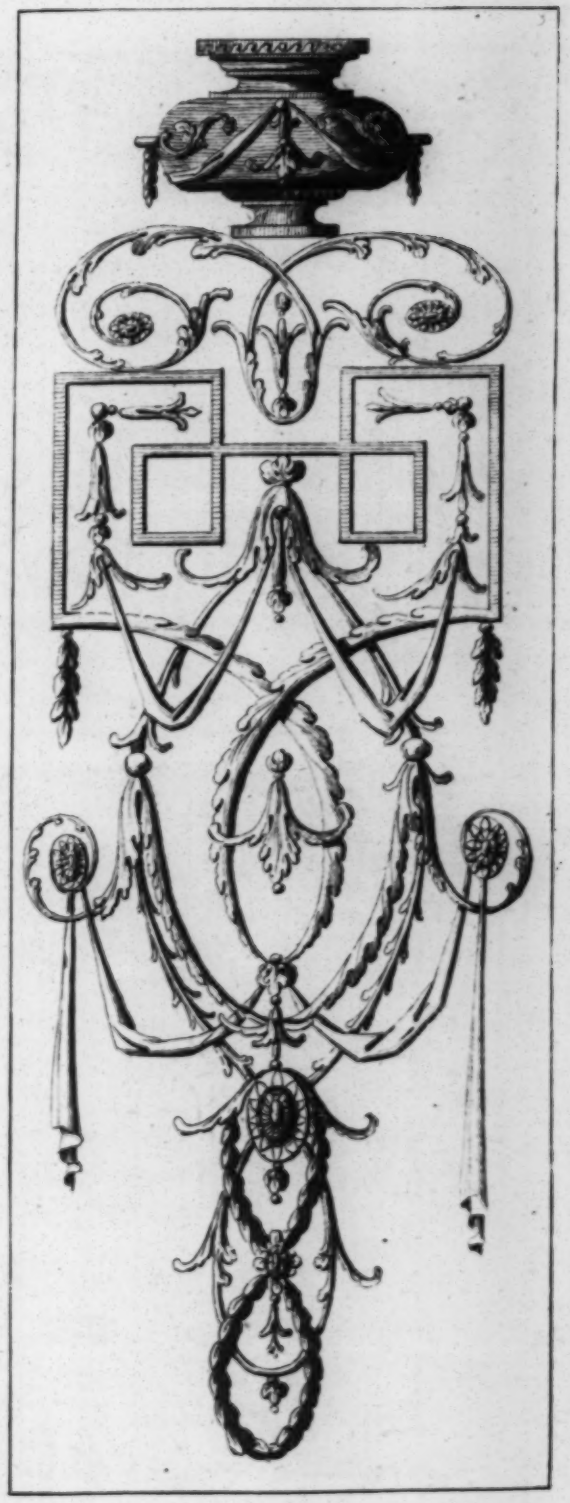


Pub.d by Matt.w Darly, according to Act of Parliament Sept.r 30.th 1770

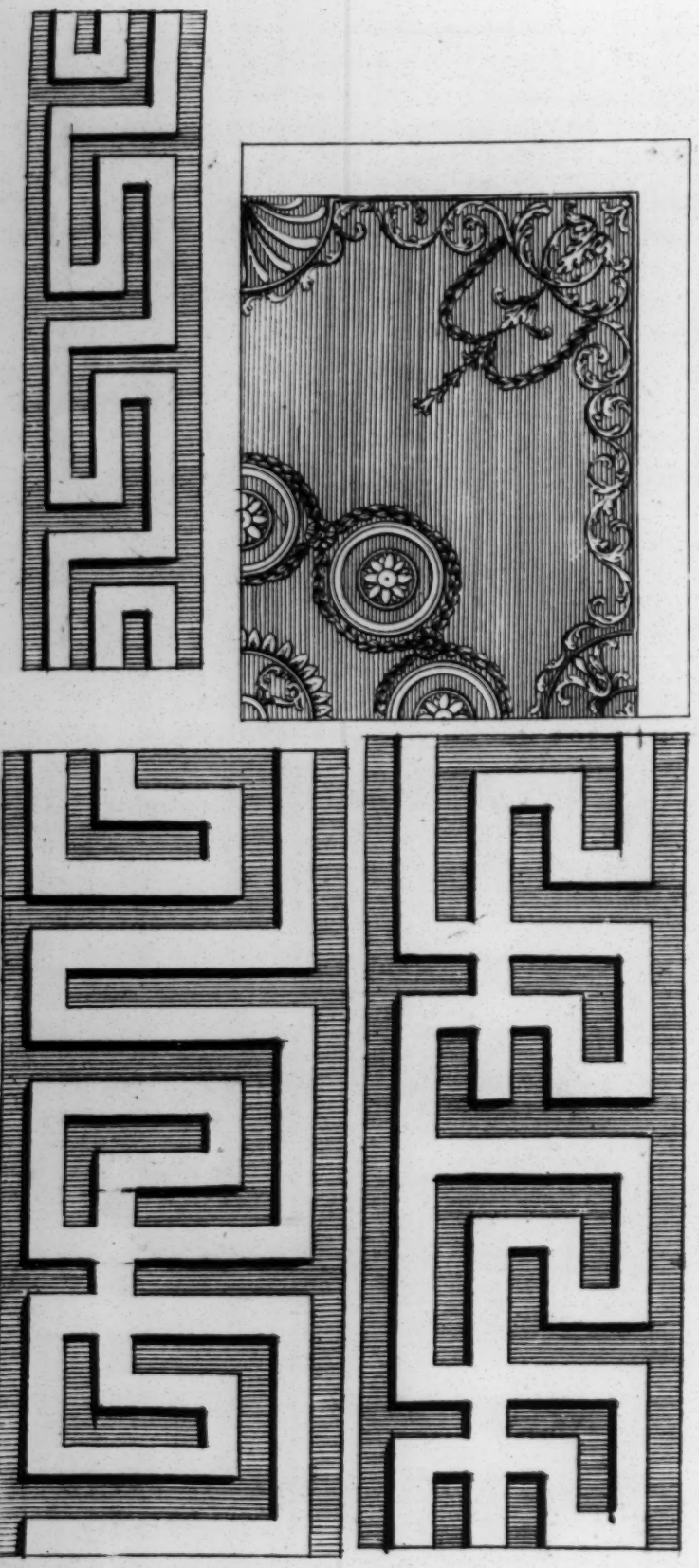


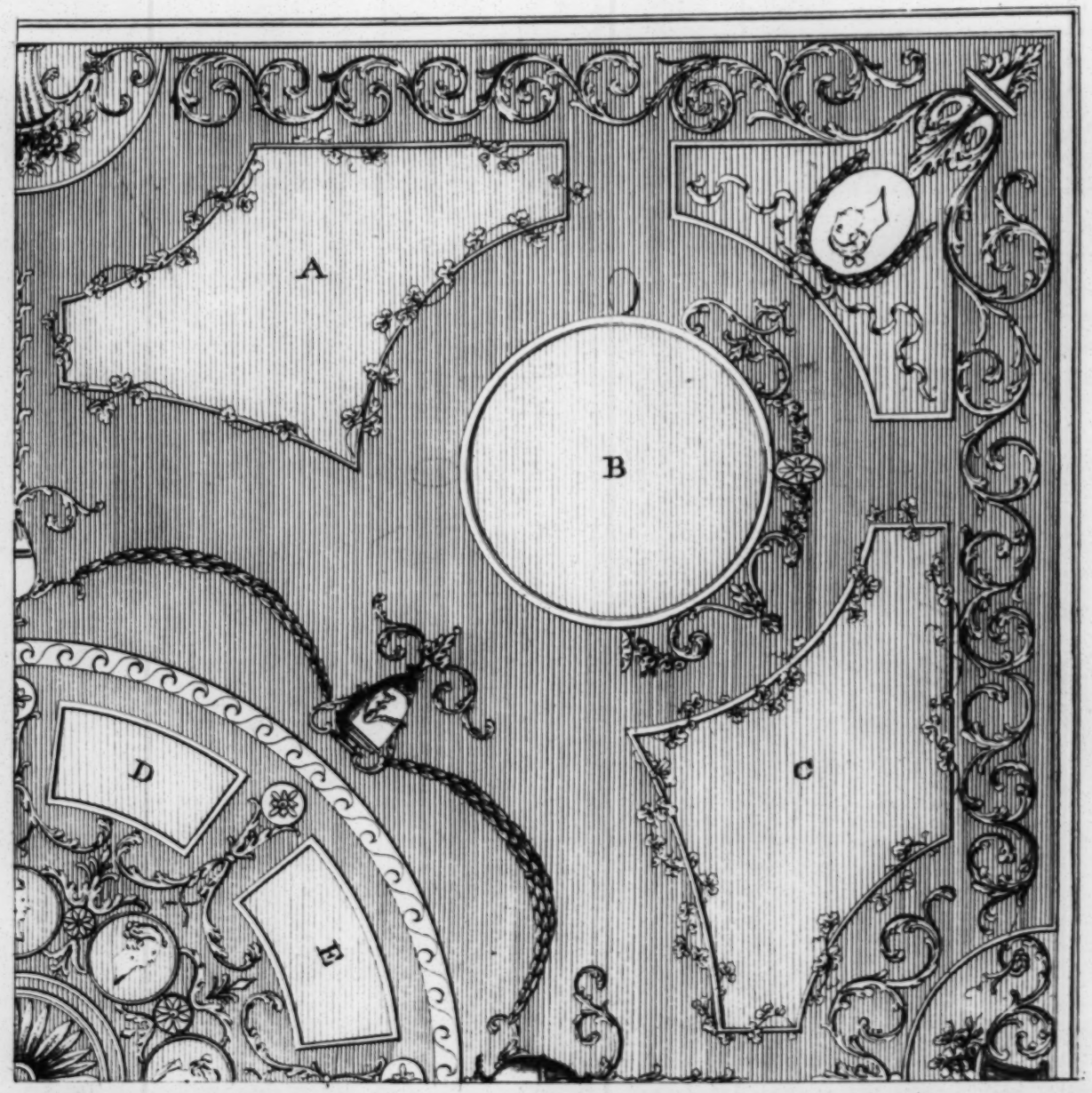


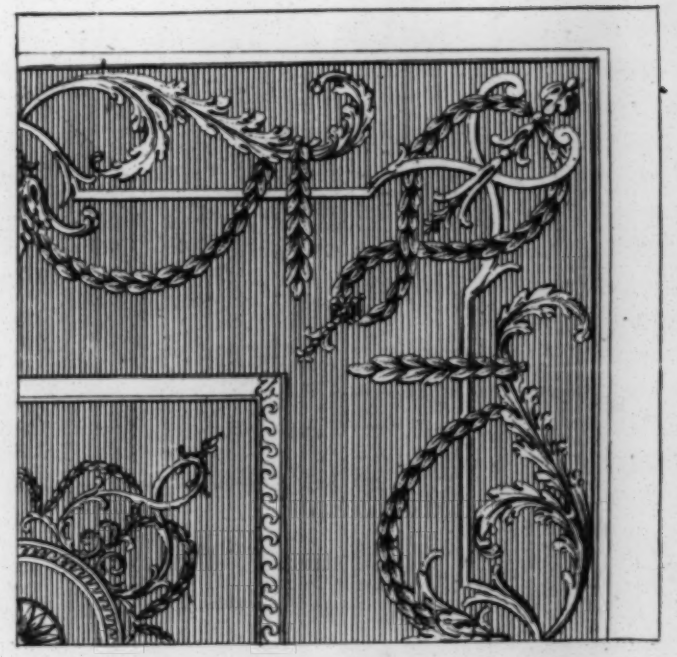


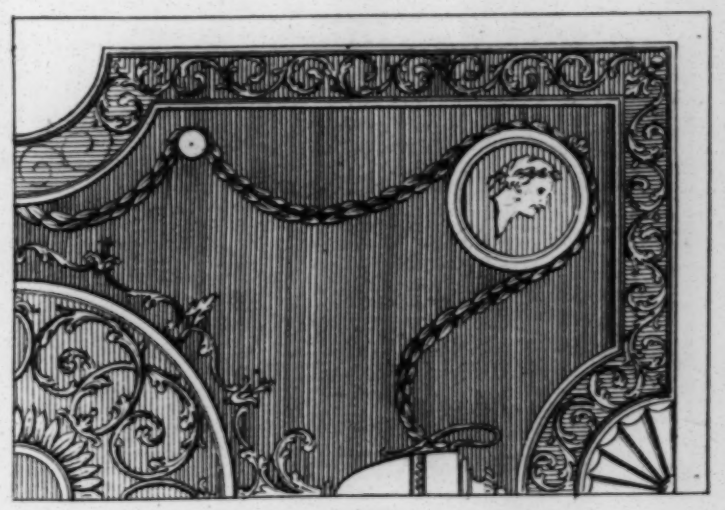


Inv.t & Pub.d by Darly According to Act Oct.r 30.th 1770

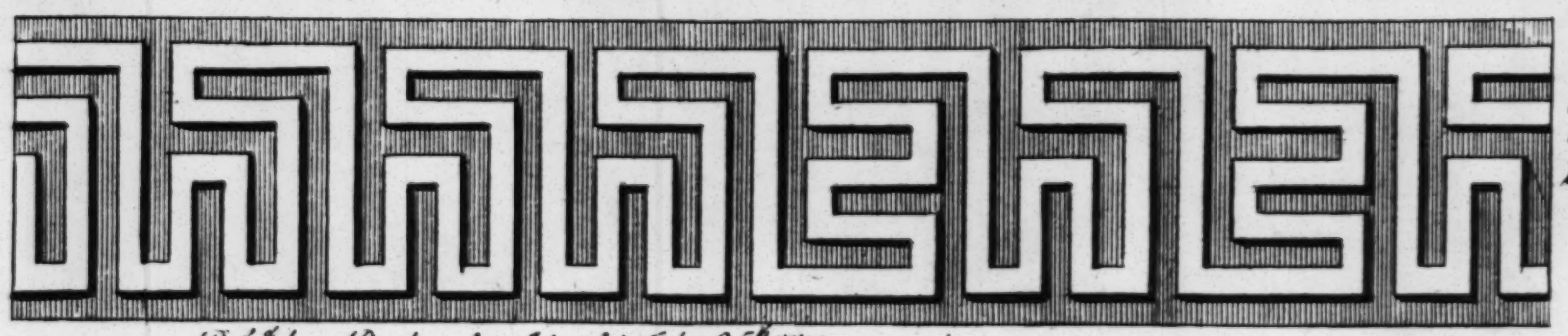




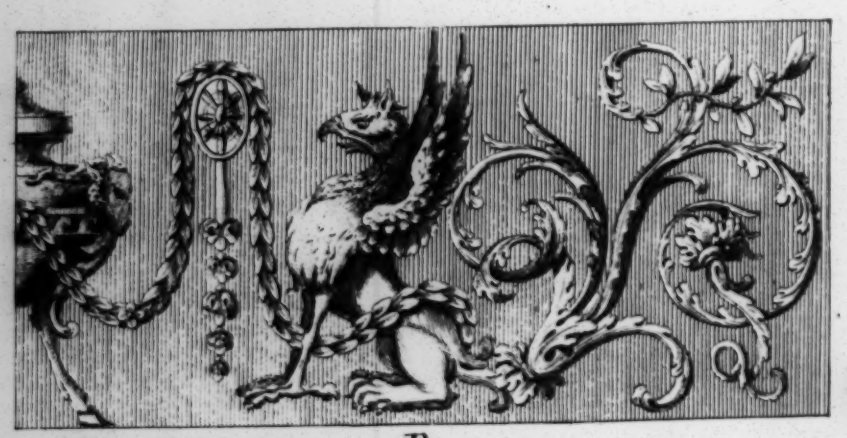




A.B.C.D. *May be fill'd with Historical or Ornamental Paintings. in Colours or Chiaro Obscuro.*

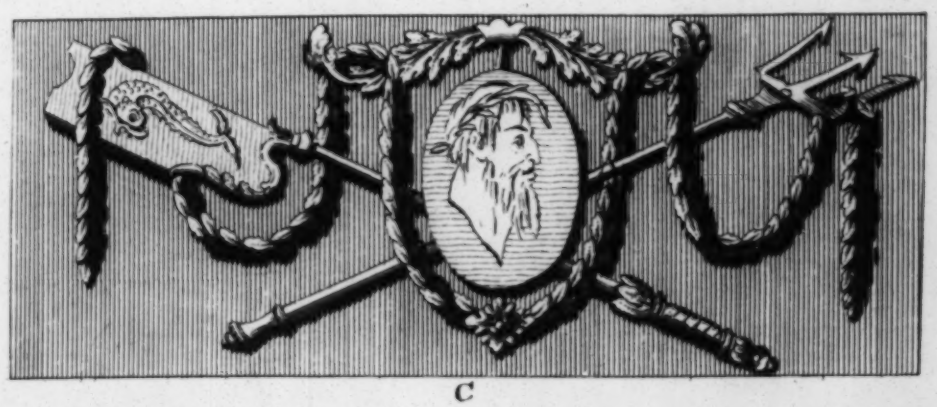


Pub.d by ADarly Accor.g to Act July 25.th 1770



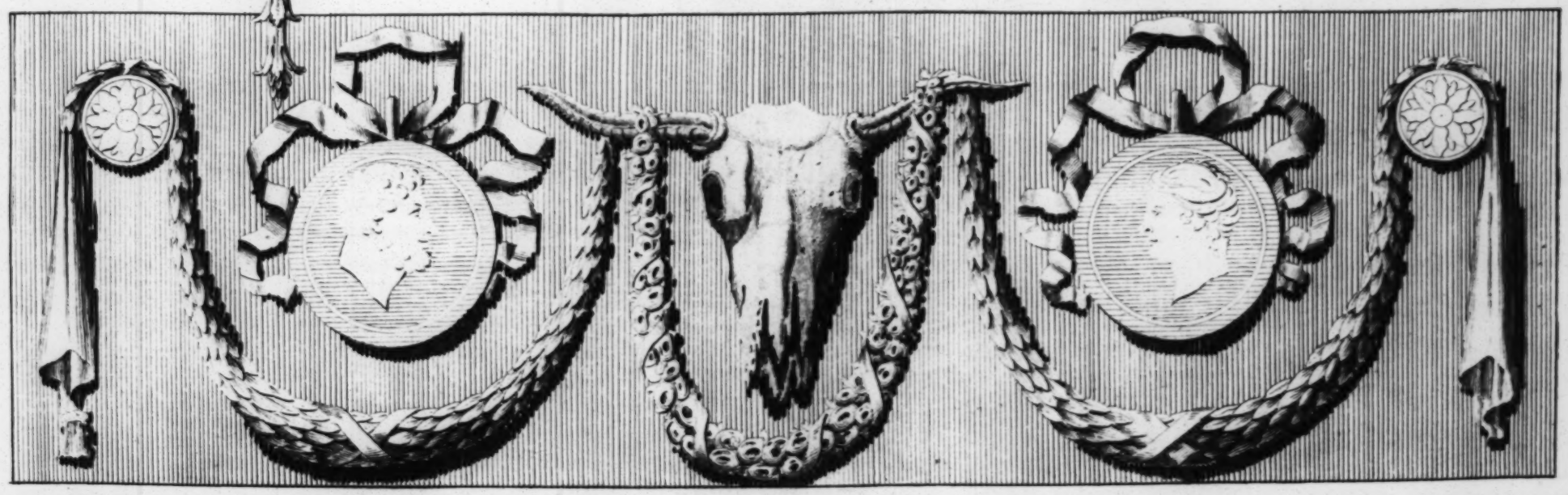
B

A



C

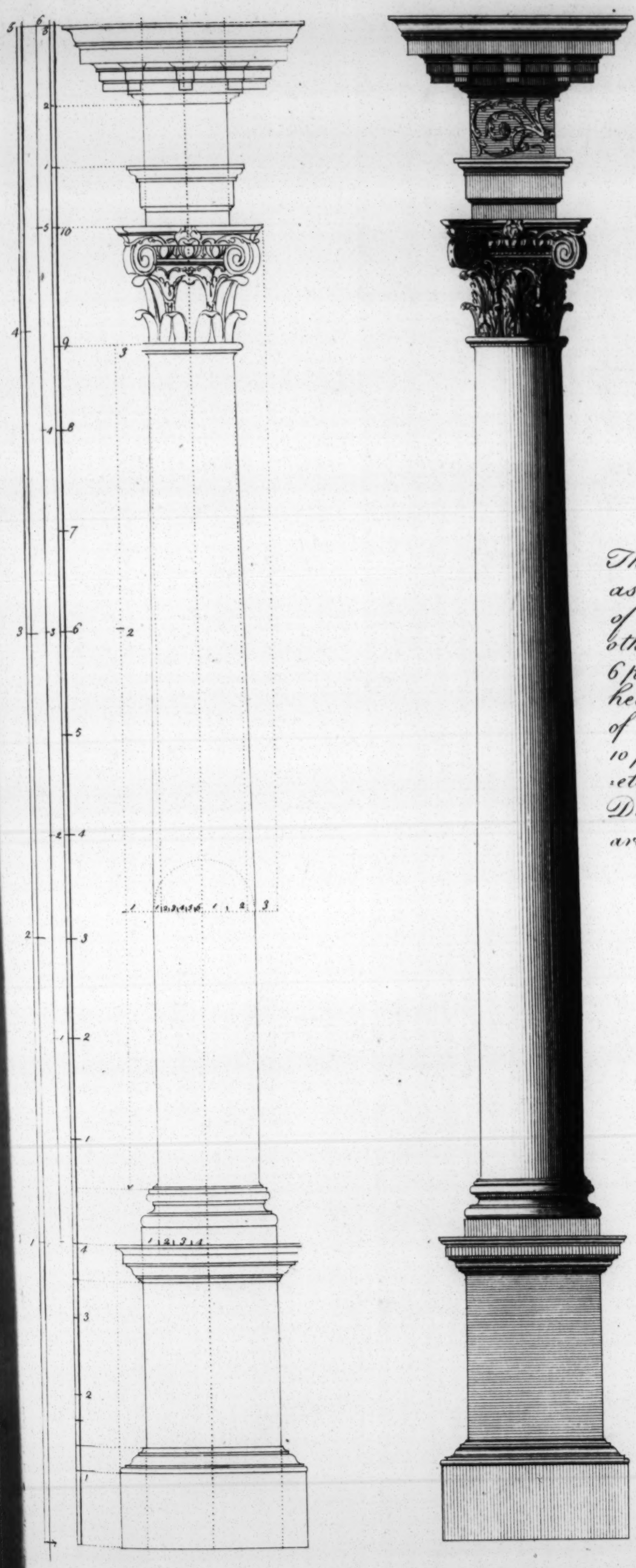
D



NB. Several of the Tablets in this Book may be made into Frizes by repetition, as those markd A B C D, and may also serve to fill up the pannells of Cielings &c.

Publ.d Acording to Act of Parliament by MDarly No 39 Strand May 1st 1770

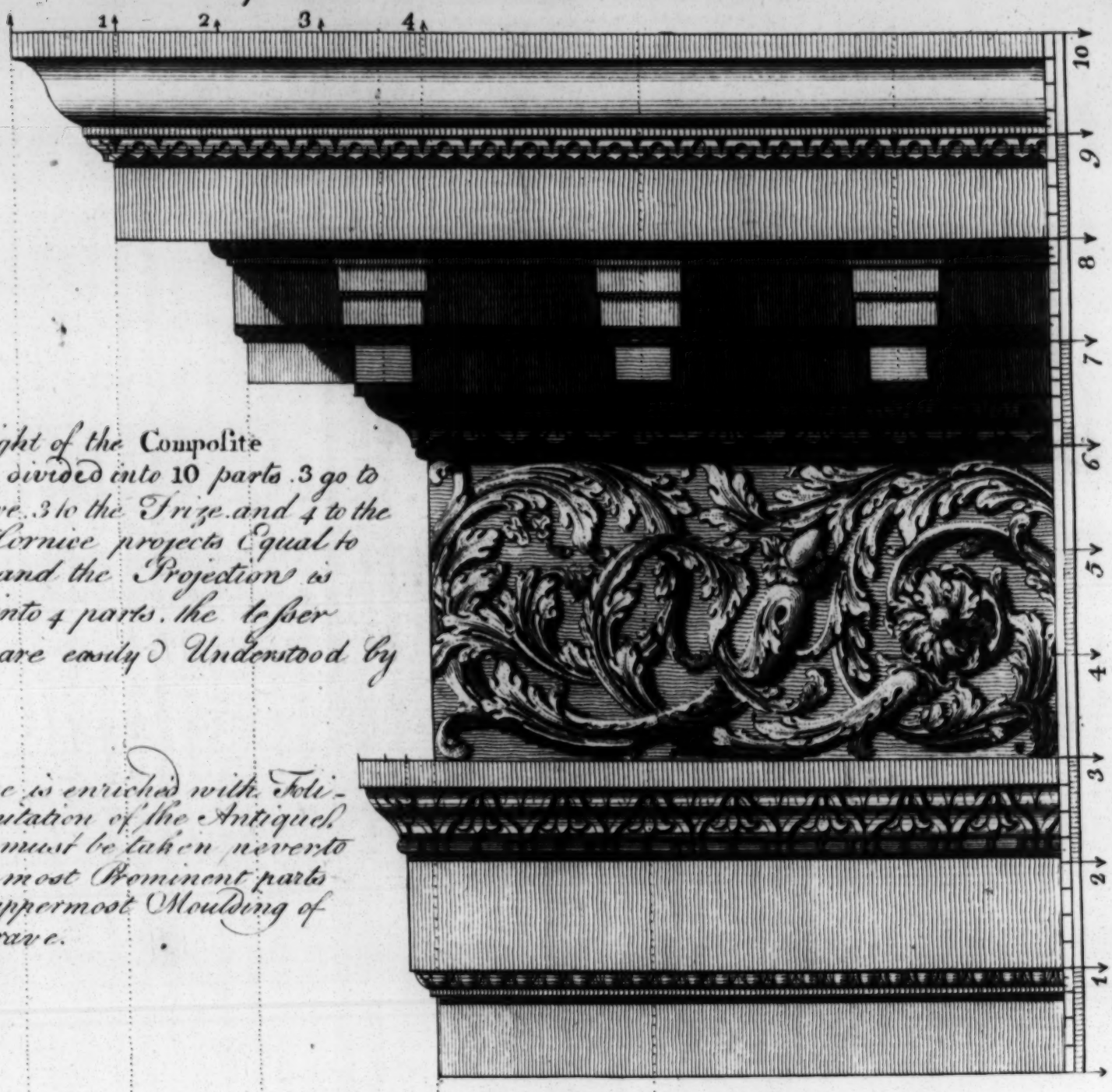
The COMPOSITE ORDER.



The whole height being given as A. divide it into 5 parts, one of which gives the Pedestal, the other 4 parts must be divided into 6 parts, one of which gives the height of the Entablature; the height of the Column being divided into 10 parts, one of them gives the diameter. the height of the Capital is one Diameter and 1/6, the other measures are like the Ionic.

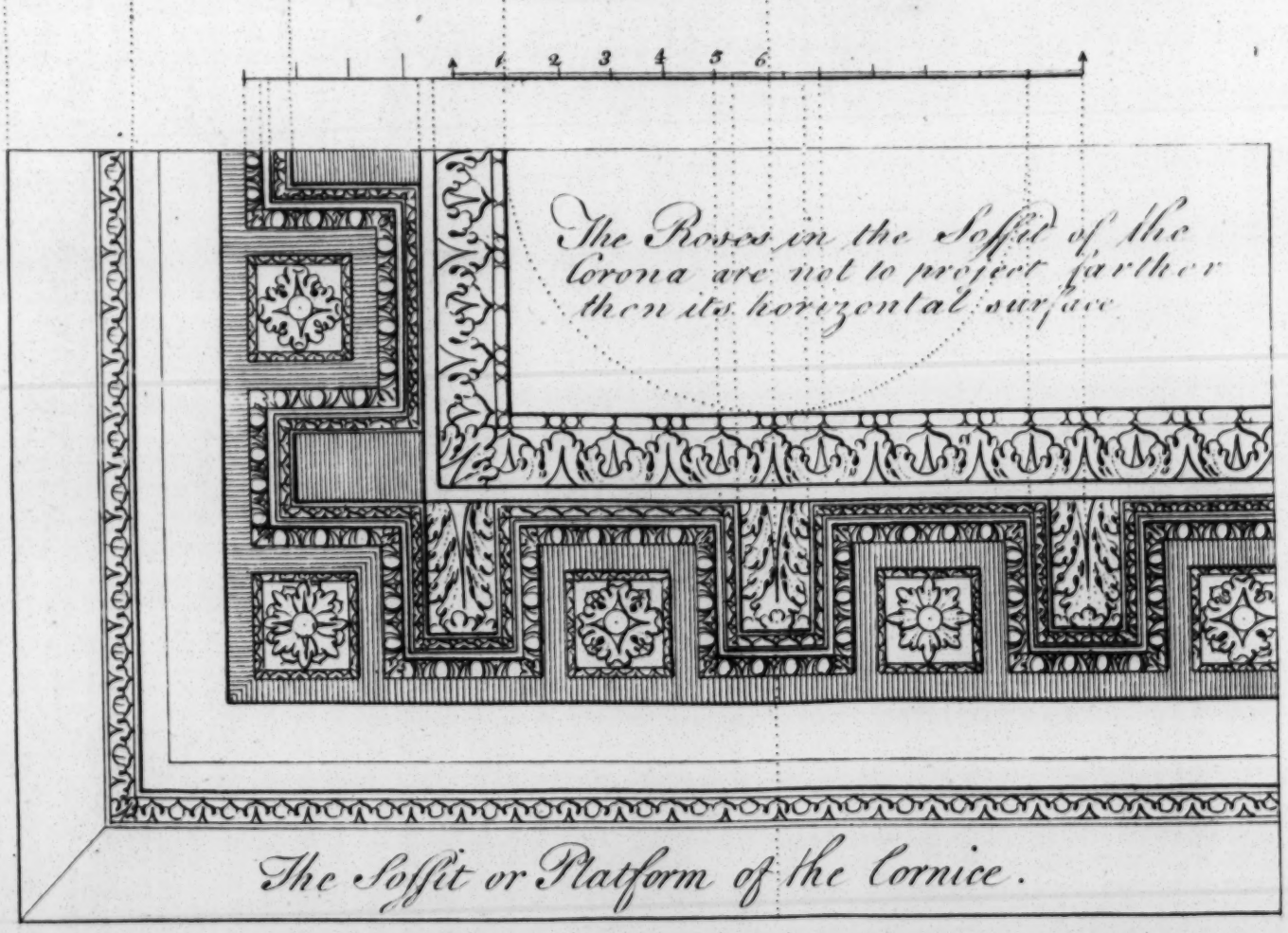
Pub.d by Matt.s Darly According to Act Sept.r 30.th 1770

The Composite: or Roman Entablature.



The whole height of the Compolite Entablature is divided into 10 parts .3 go to the Architrave .3 to the Frize and 4 to the Cornice. the Cornice projects Equal to its height, and the Projection is Divided into 4 parts. the lesser Divisions are easily Understood by Inspection.

The Frize is enriched with Foli-ages in imitation of the Antique. and care must be taken never to project the most Prominent parts beyond the uppermost Moulding of the Architrave.

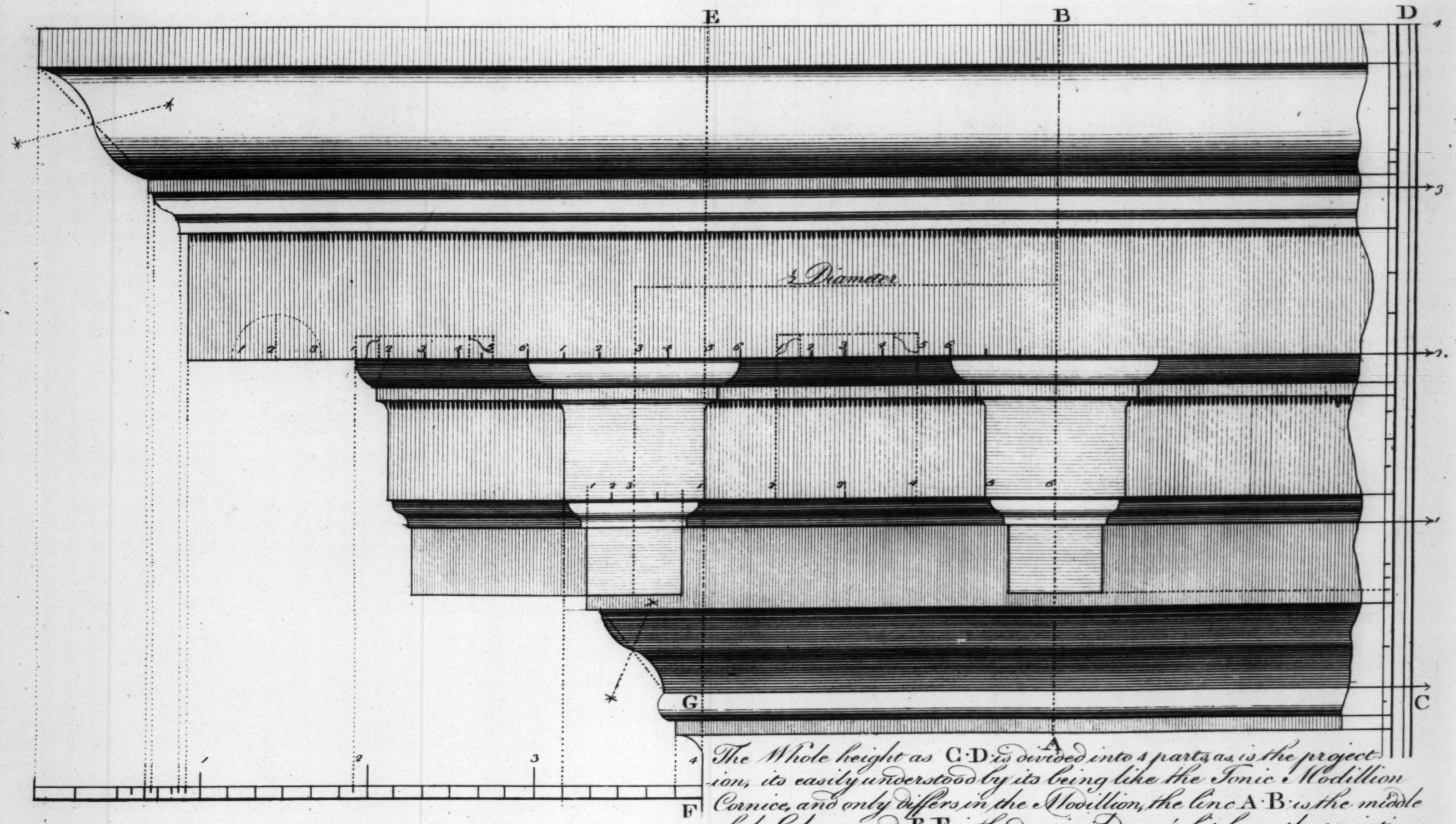


The Roses in the Soffit of the Corona are not to project farther then its horizontal surface

The Soffit or Platform of the Cornice.

Pub.d by Mdarly N.o 39 Strand According to Act Dec.r 1.st 1769.

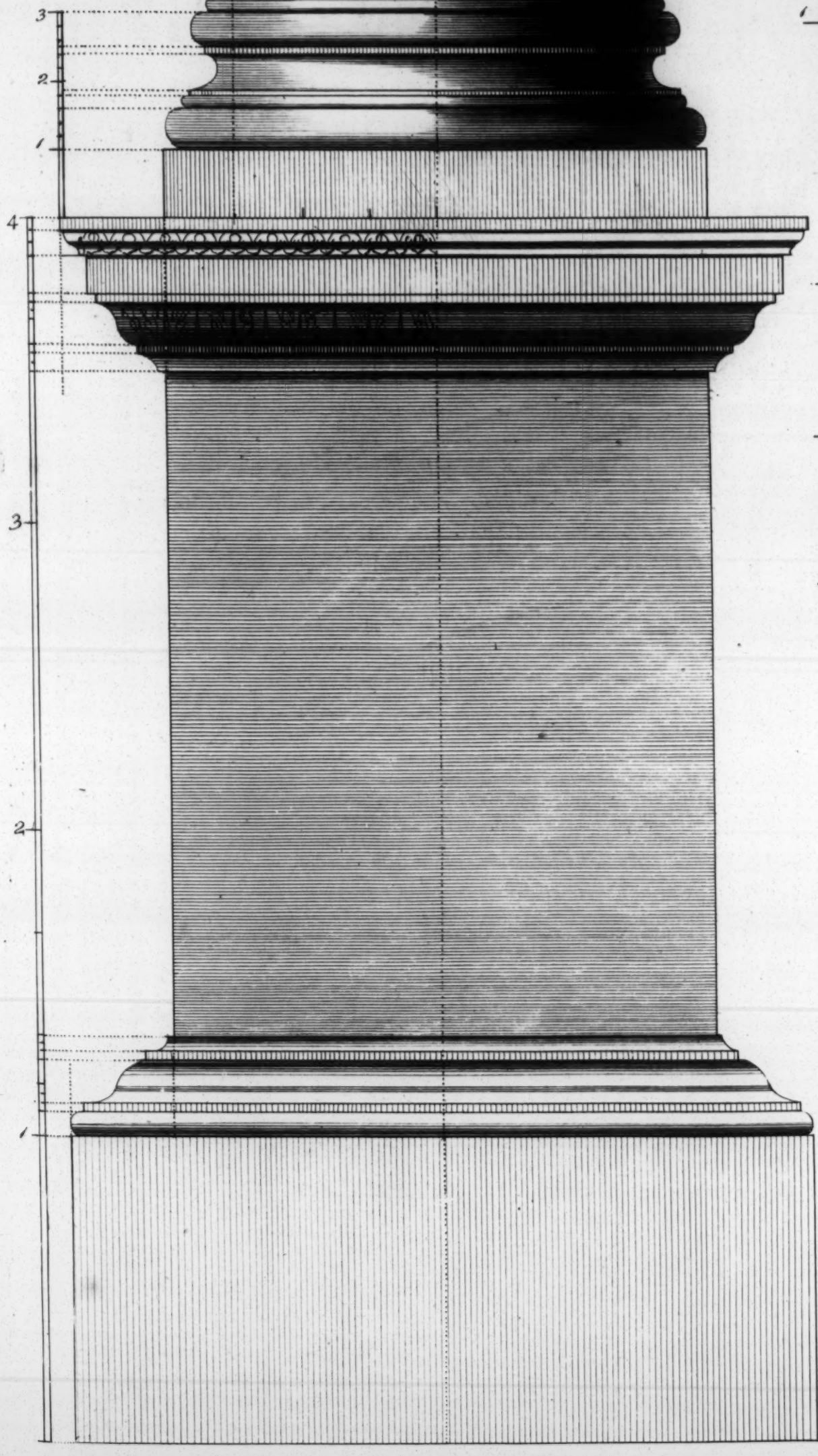
The COMPOSITE CORNICE at LARGE

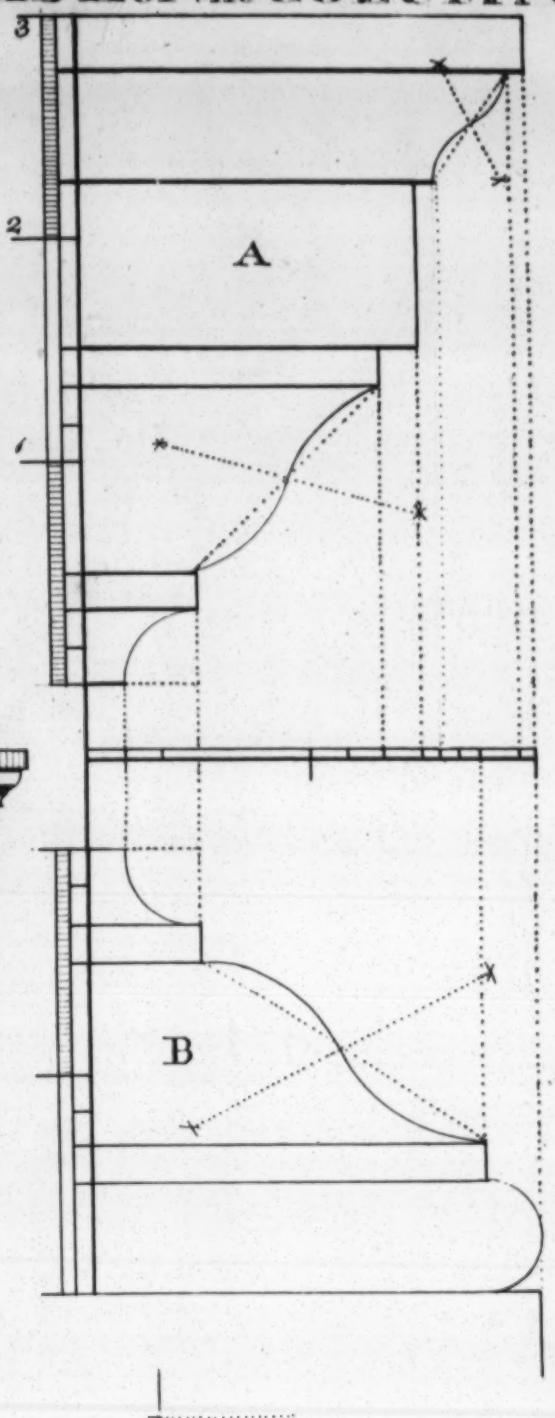


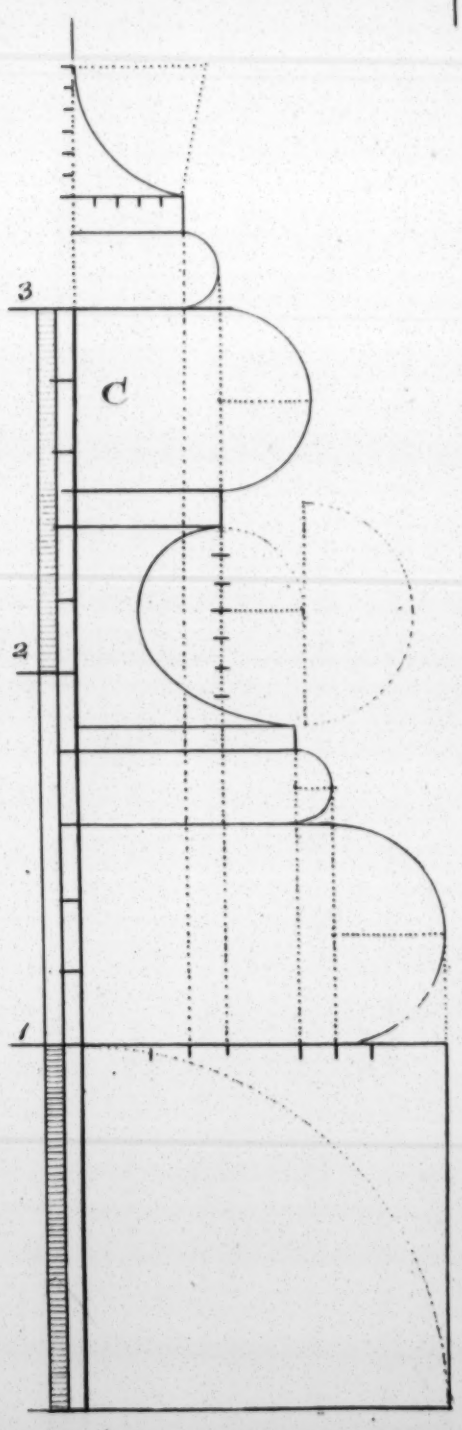
The Whole height as C·D: is divided into 4 parts as is the projection, its easily understood by its being like the Ionic Modillion Cornice, and only differs in the Modillion, the line A·B: is the middle of the Column, and E·F: is the deminished part of it, from the projection of the Cornice, is equal to its height. Take ¼ of the lower Scale, and divide it into 6 parts, give 5 to the Modillion. The Astargal G: is no part of the Cornice, but belongs to the Fize.

Pub.d by I Darly Accor.g to Act Aug.t 1.st 1770

COMPOSITE · PEDESTAL with the BASE of the COLUMN



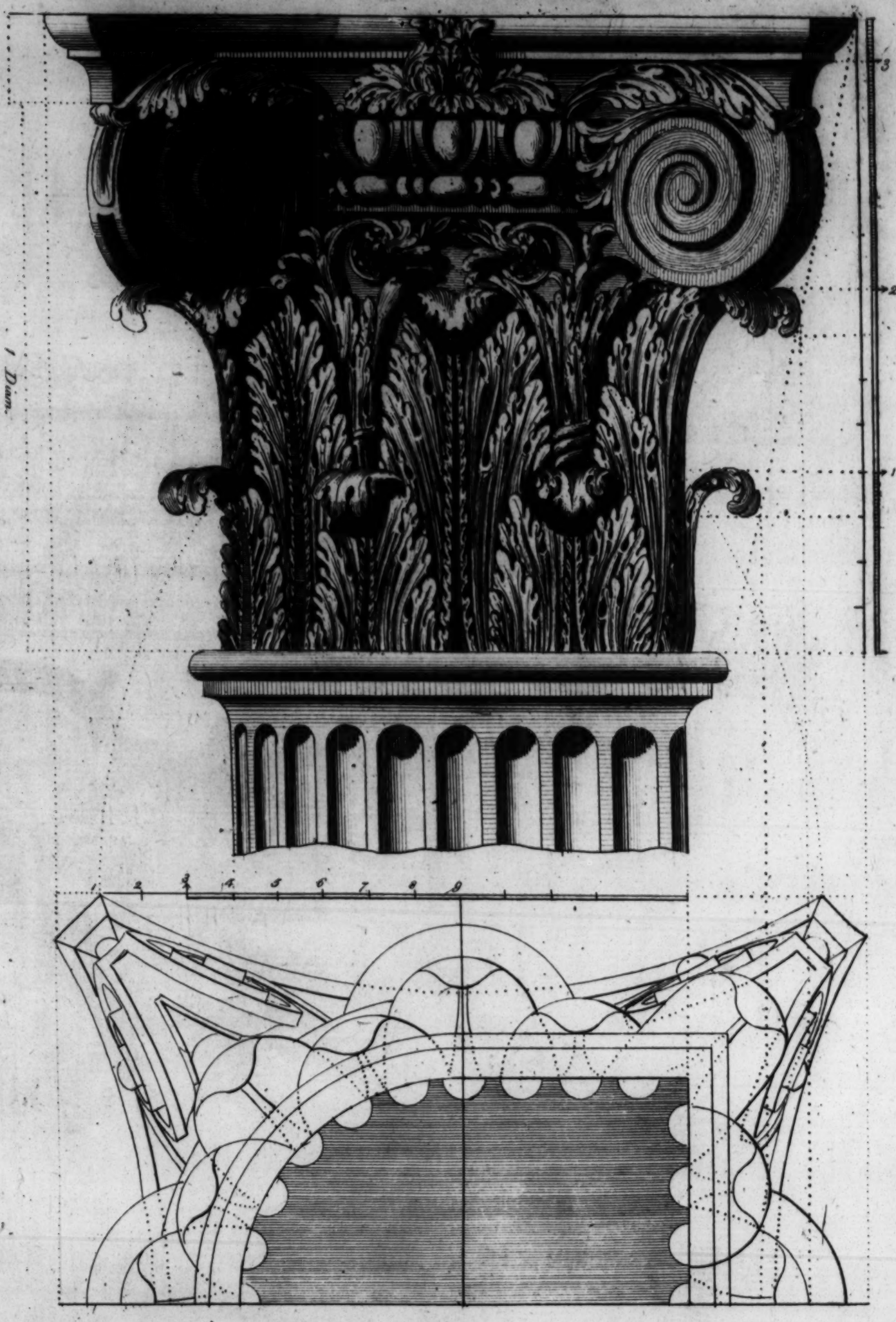




The proportions of this Pedestal are the same as the Corinthian, for the parts at Large see A · B · C ·

Pub.d by Darly Accor.g to Act Aug.t 1.st 1770

COMPOSITE CAPITAL

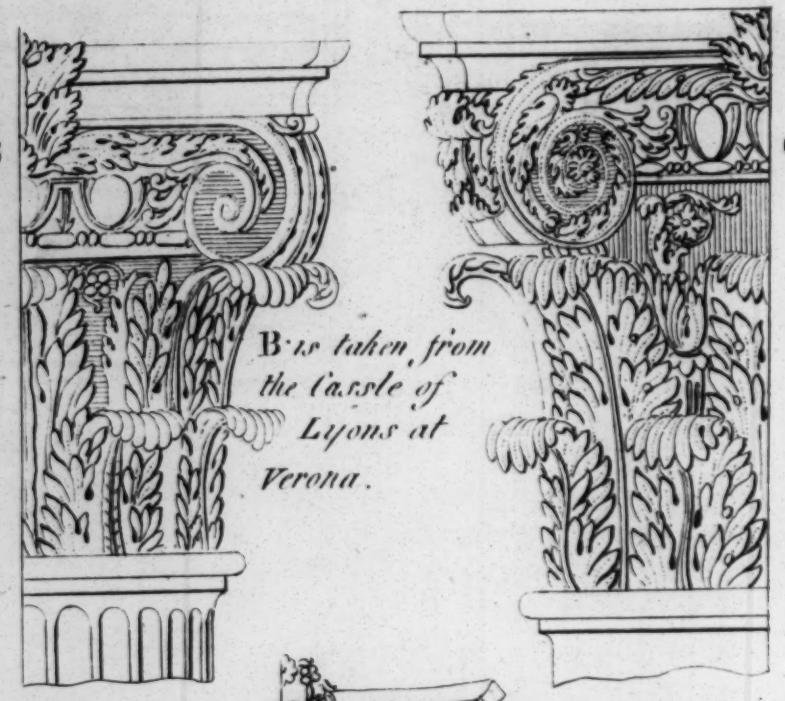


This Capital is in height including the Abacus is one Diameter and ⅛ and varies in its dimensions but very little from the Corinthian. The Voluta is the same as the Tonic.

Pub.d by I. Darly Accor.g to Act Aug.t 1770

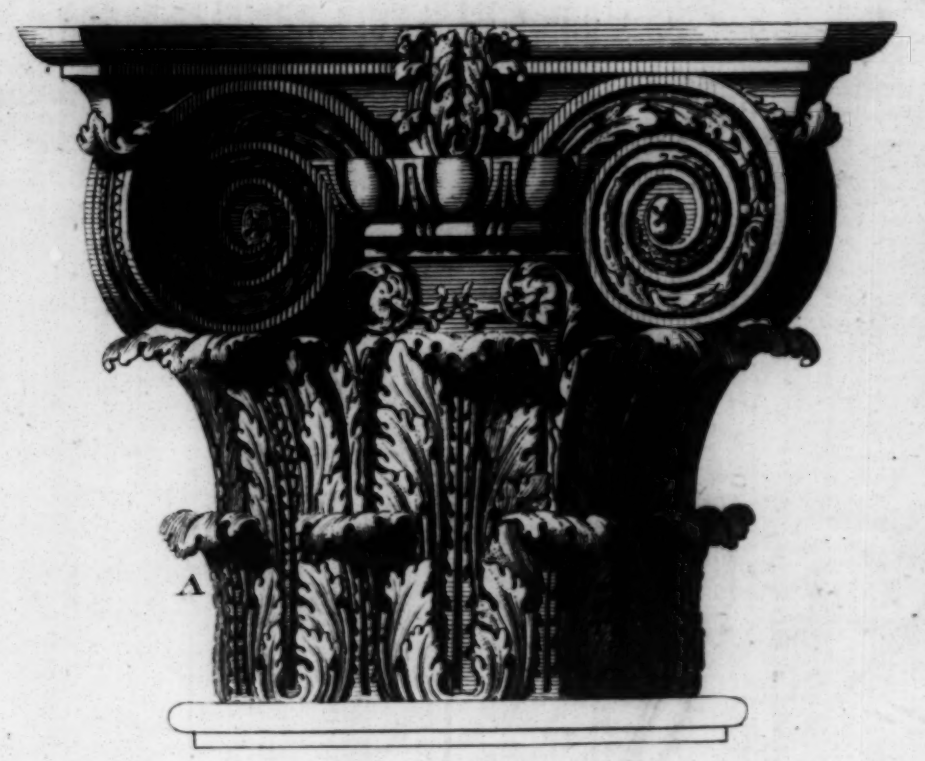
2ur COMPOSITE CAPITALS & 2ur Capitals in imitation of D°

B



B is taken from the Castle of Lyons at Verona.

C



A

D

E

1

2

E is taken from the Arch of Titus at Rome. & is the first of this Composition that ever was invented.

F

3

The CAPITAL A is The best composition of the kind. but as some people cannot give up their pre-judices. I have giv'n five other compositions entirely antique. viz. B.C.D.E.F those markd 1.2.3.4.5.6. must neve be us'd in regular architect-ure. but may be occasionaly used in Scenery & fancied compositions.

4

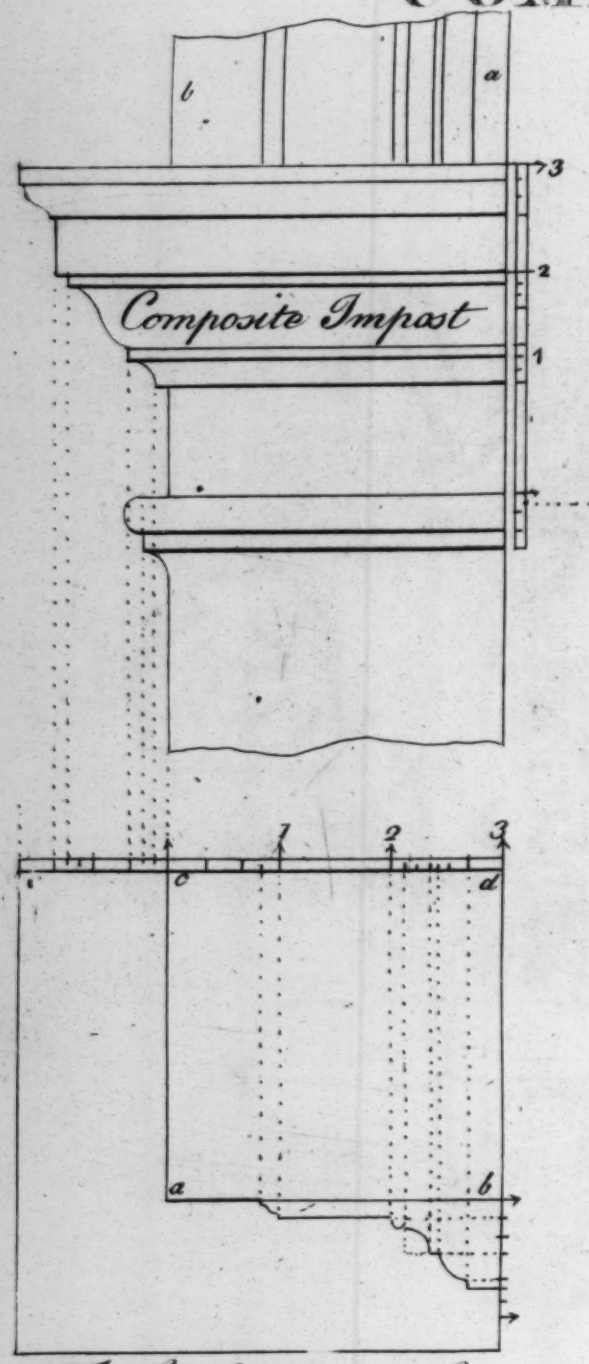
5

6

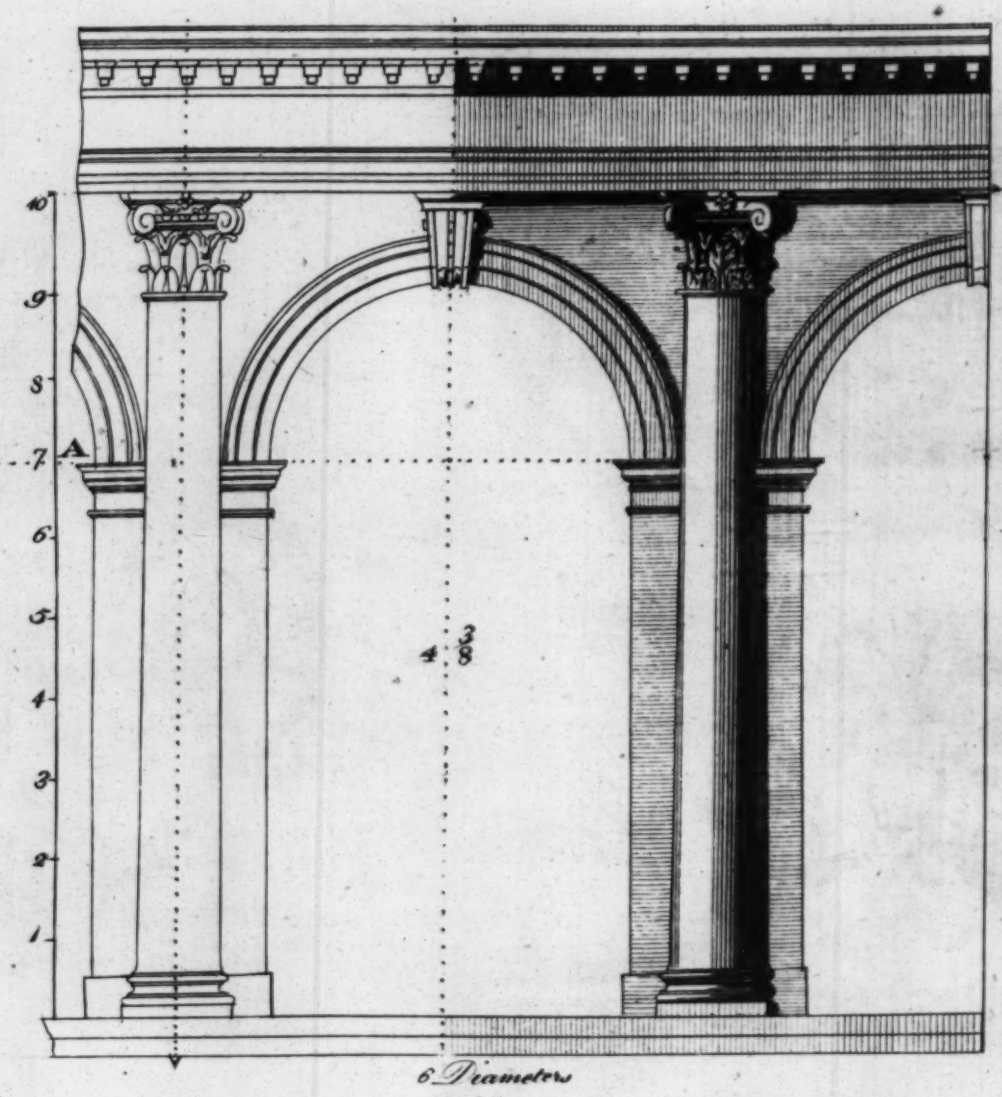
Pub.d According to Act by Darly. 1770.

Darly. sc.

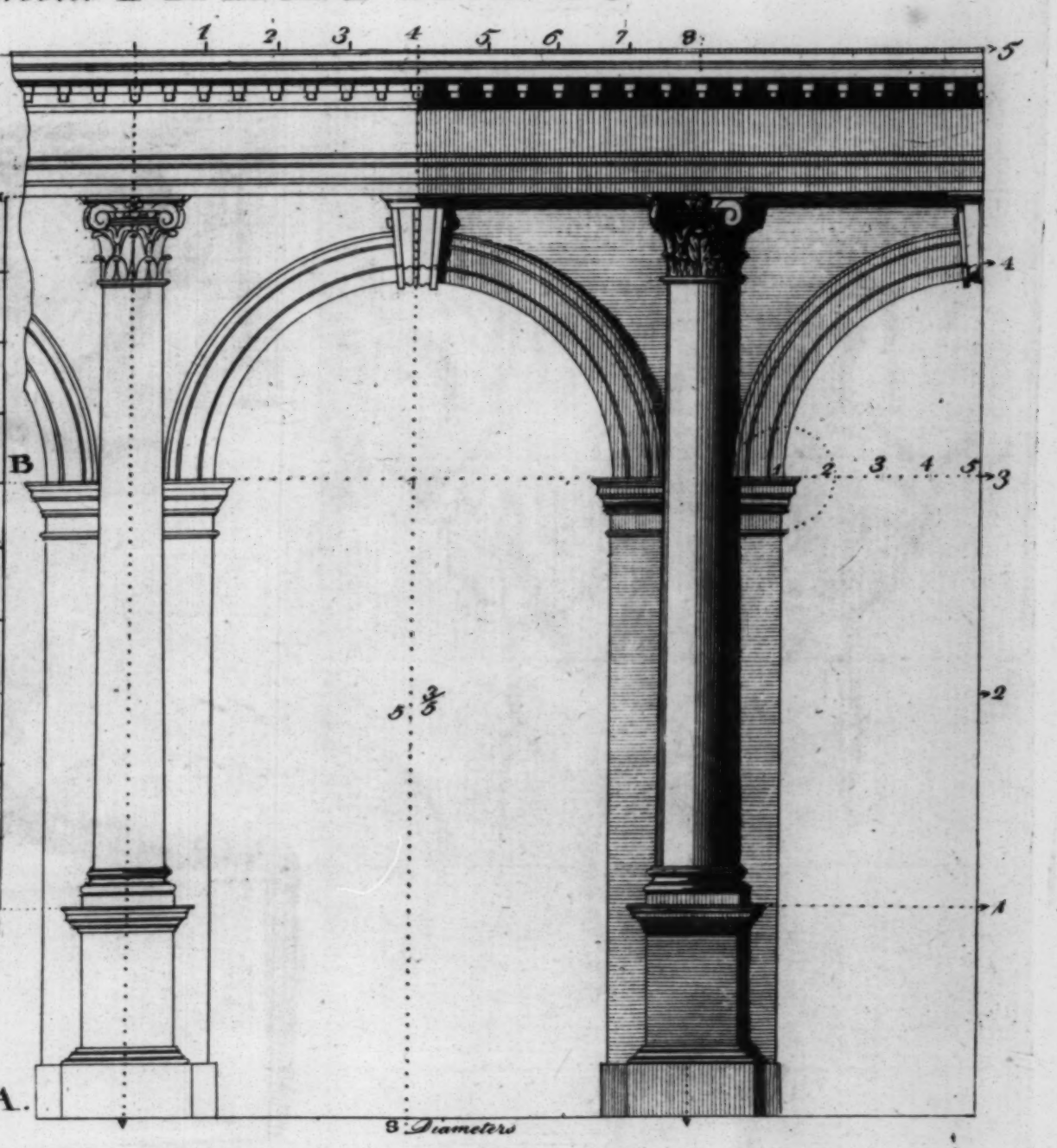
COMPOSITE-ARCHES, *with & without* PEDESTALS.



For this Impost, see the Corinthian form which it veries but a trifle.



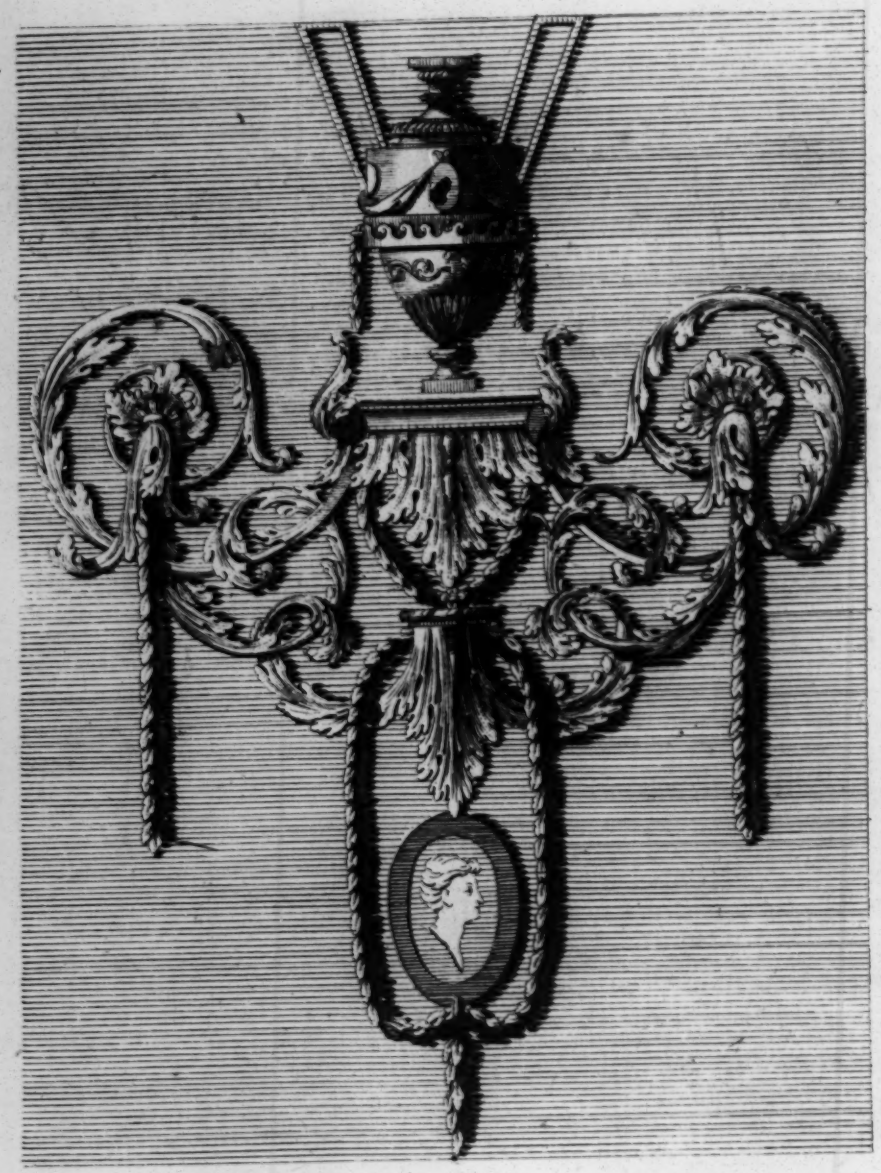
The distance from middle to middle of this Arch is 6 Diameters an ½, the Pilaster 2/12, the opening 3½, the center of the Arch is found at **A**.

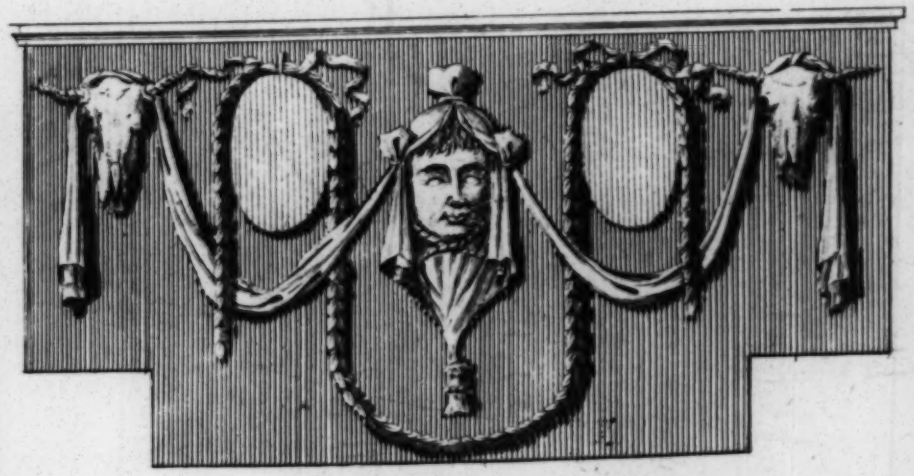


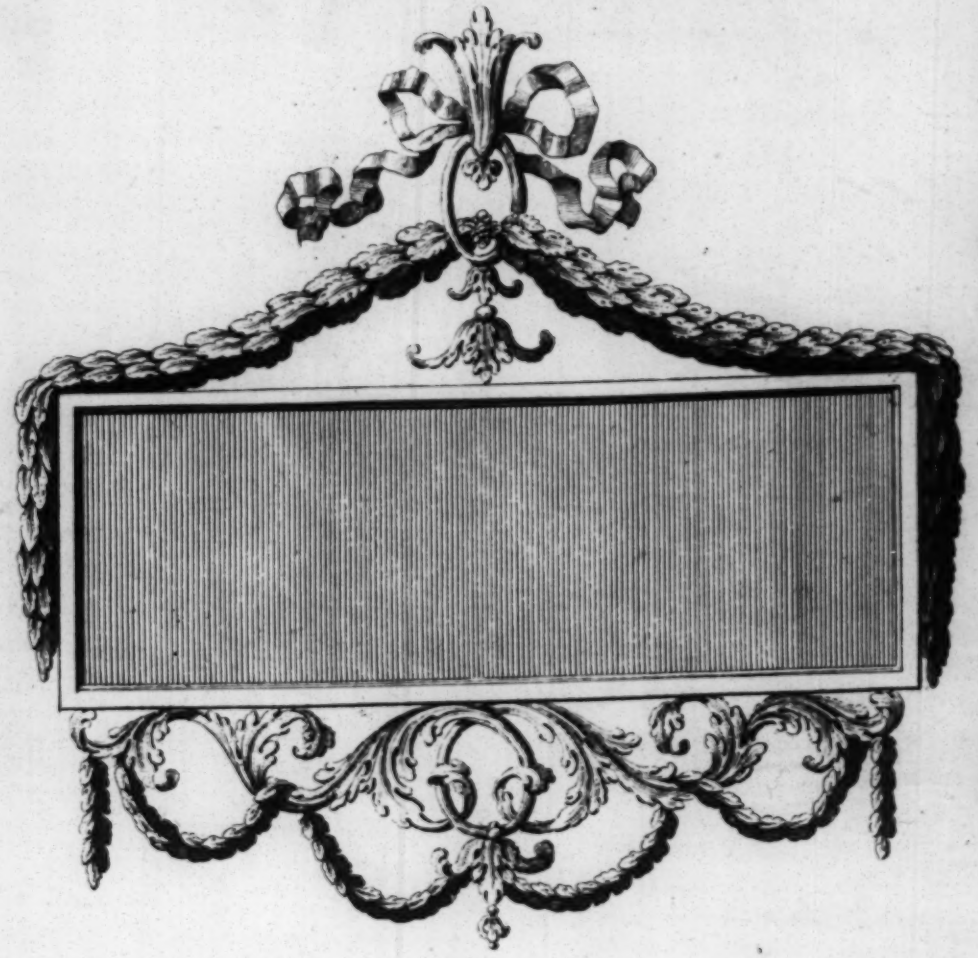
The distance of this Arch is 8 Diameters, the Center is found by the distance from the upper part of the Pedestal, to the lower part of the Entablature, into 10 parts, the Center is at **B**.

Pub.d by Matt.s Darly According to Act October 1.st 1770

TABLETS & other ORNAMENTS for EMBELLISHING of ROOMS.



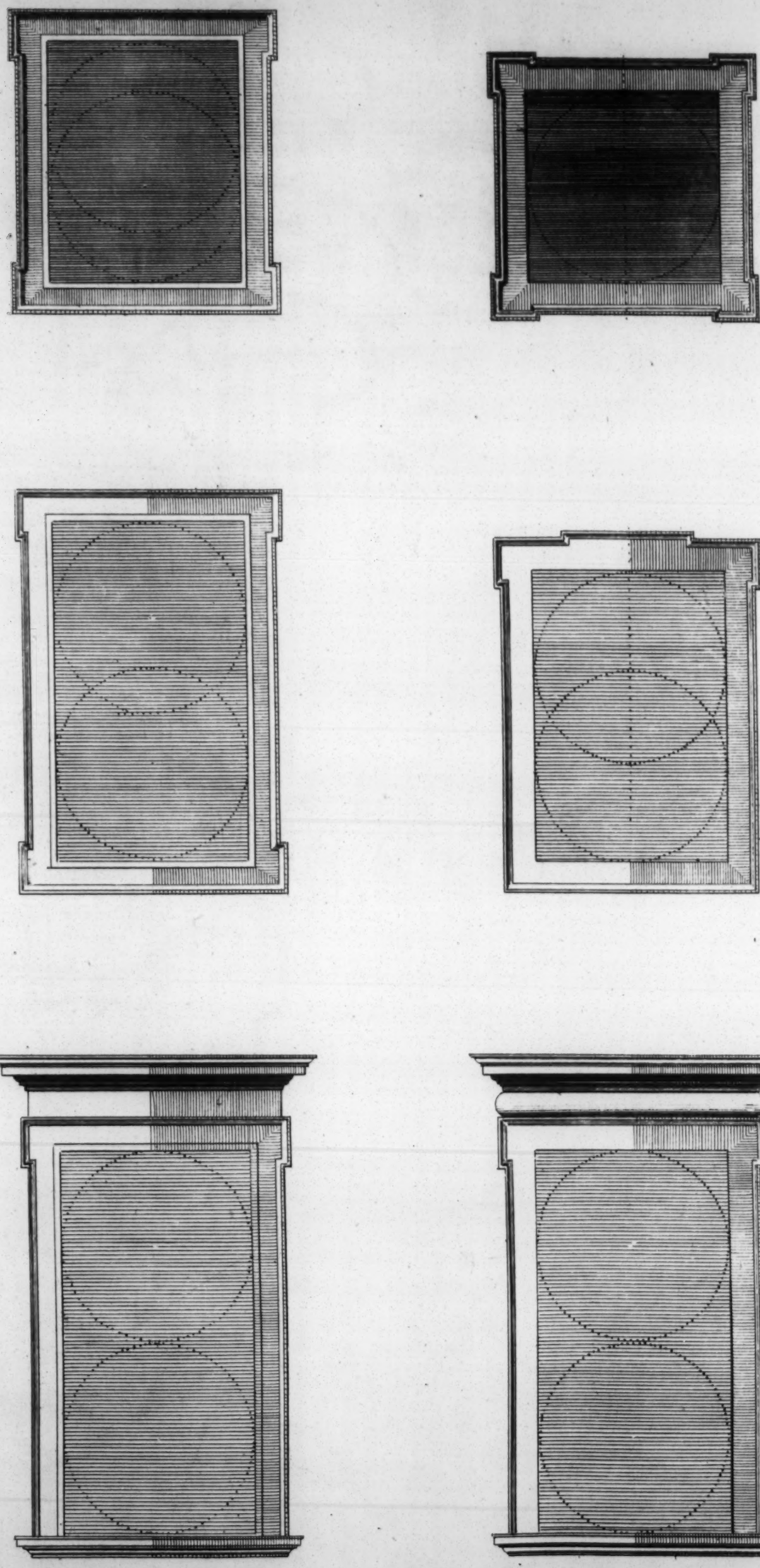




Warly Inv.t fec.t

Pub.d by M Darly Engraver, Acording to Act of Parl.t gan.t 31.st 1770.

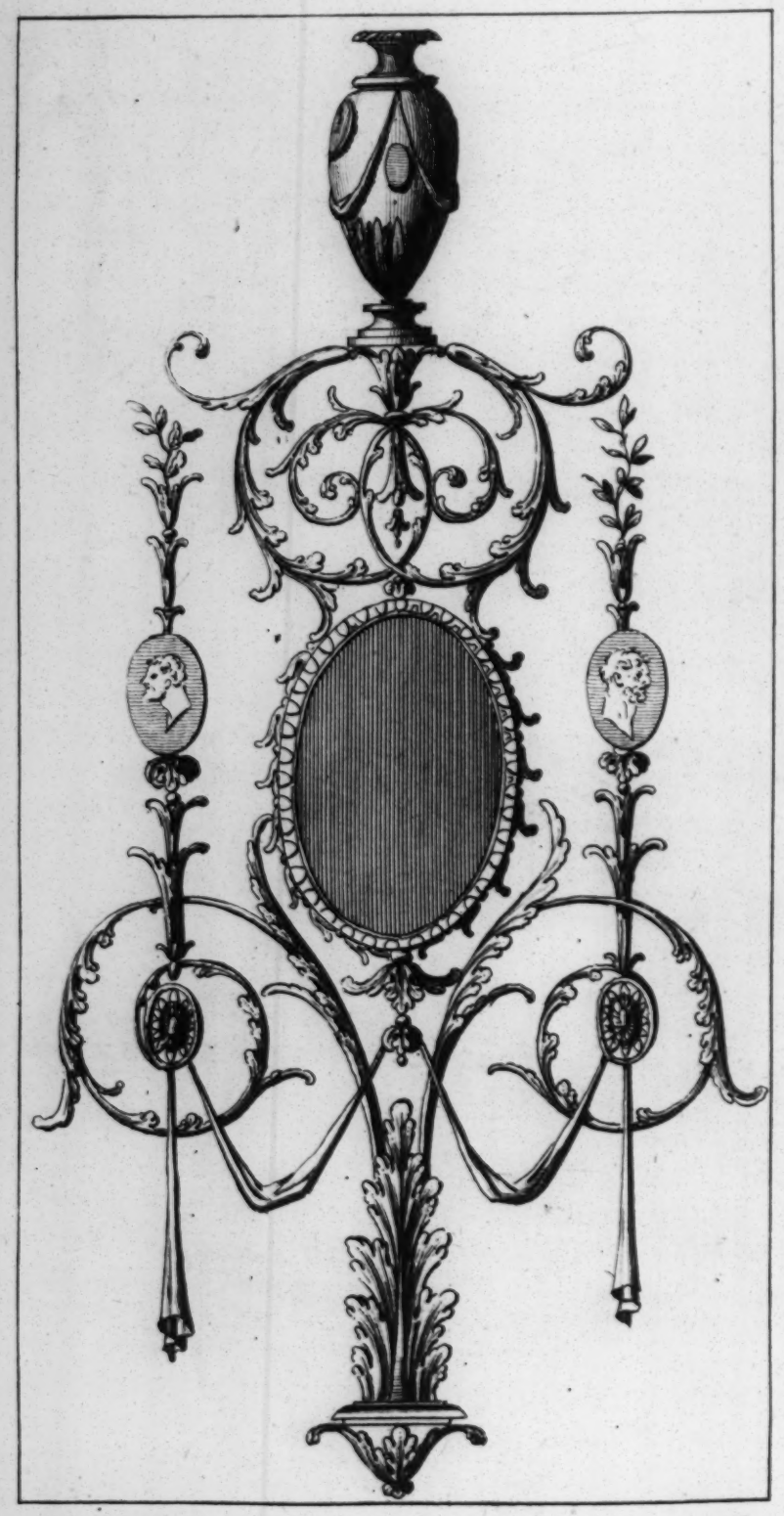
WINDOWS *for different heights of* ROOMS.

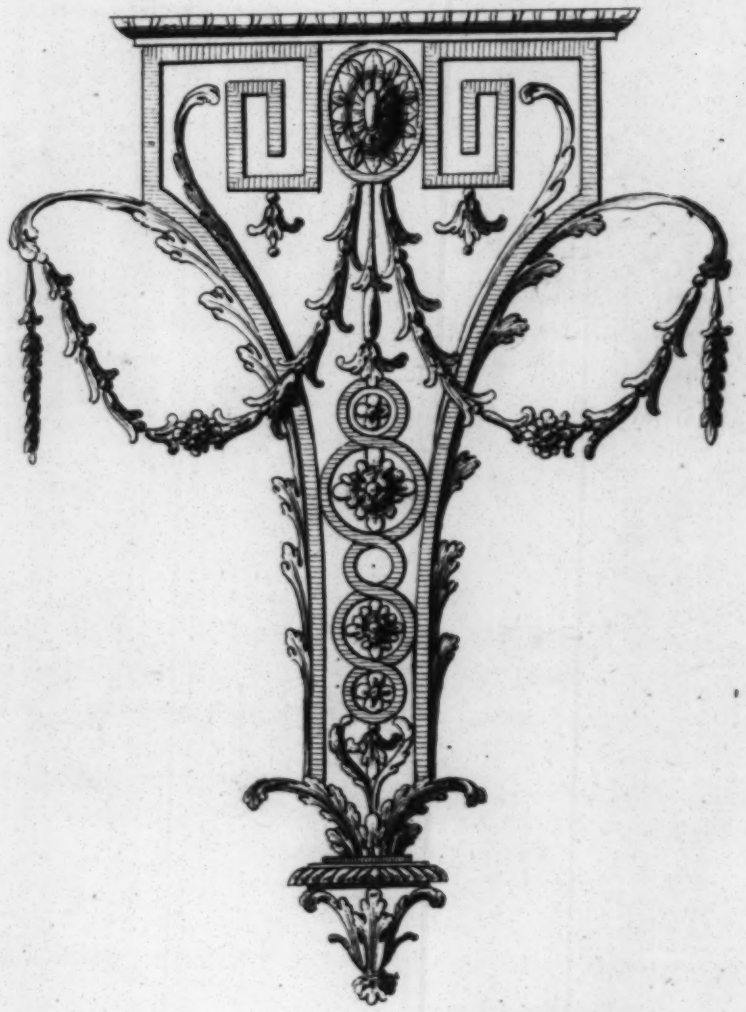


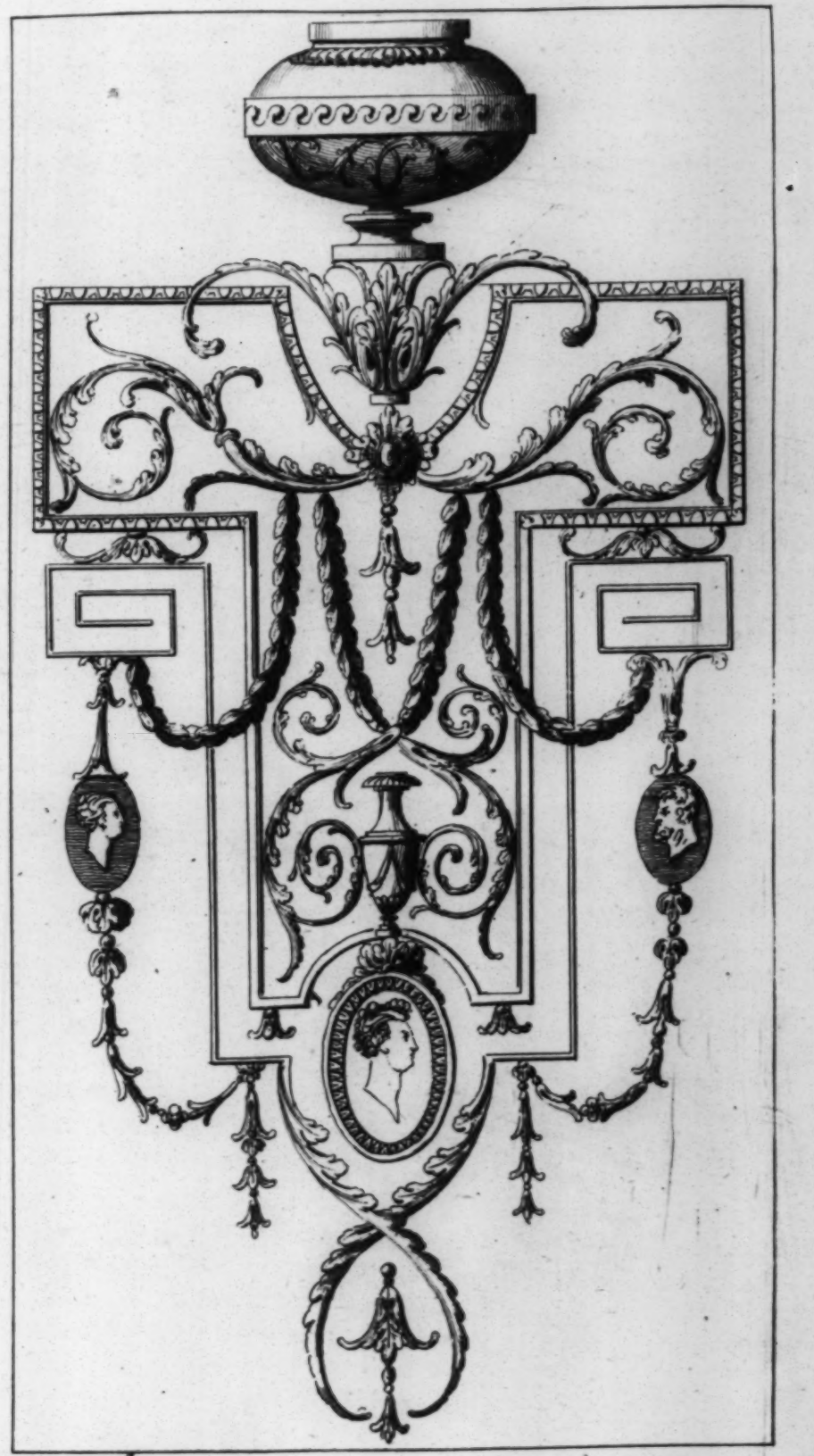
These Windows have different Apertures, as the one marked. The Architraves are ⅙ of their opening.

Published by J. Darly October 10th 1770

PANNELS for PAINTING STUCO or CARVING.

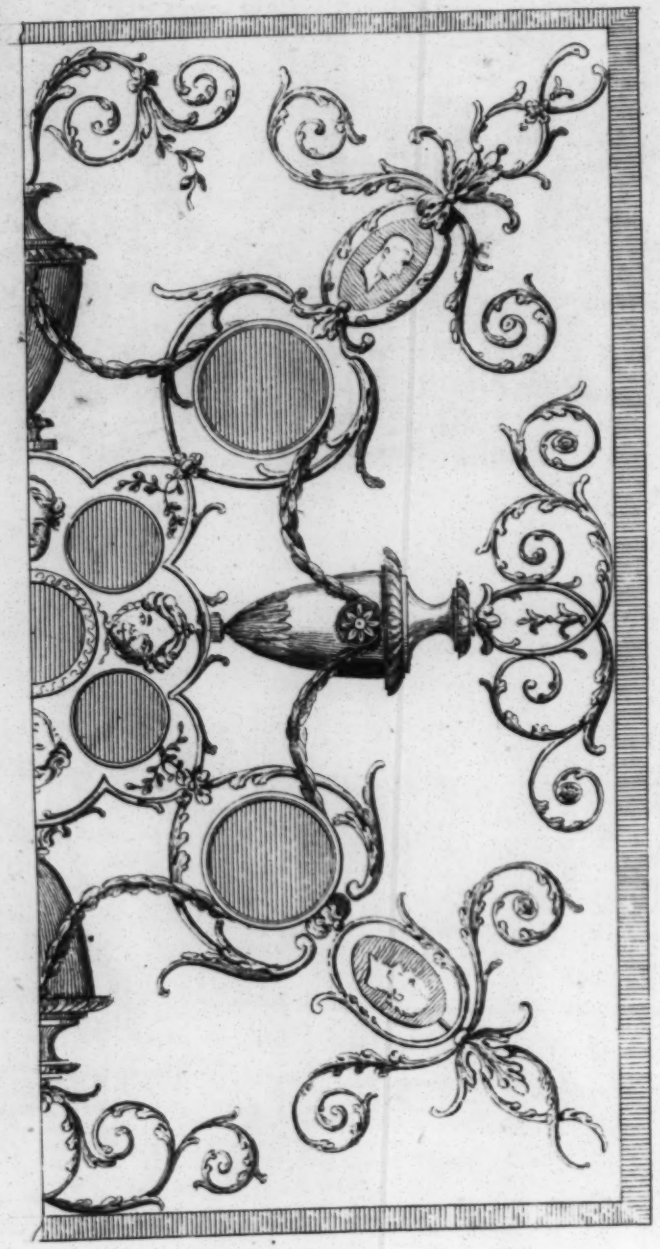


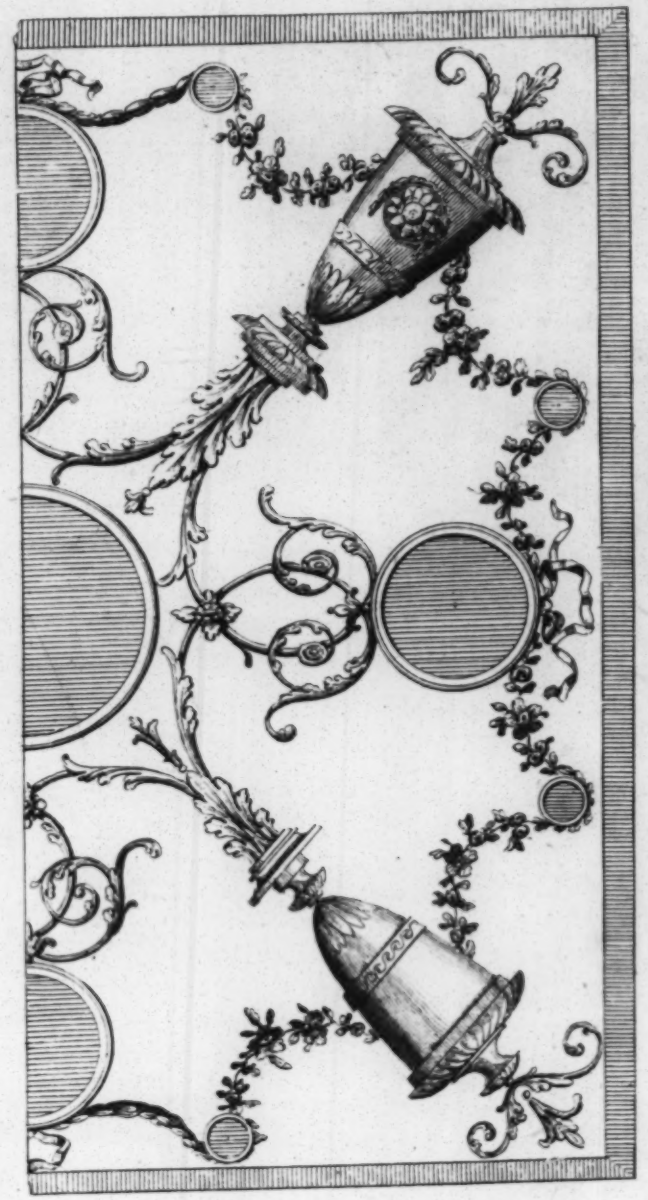


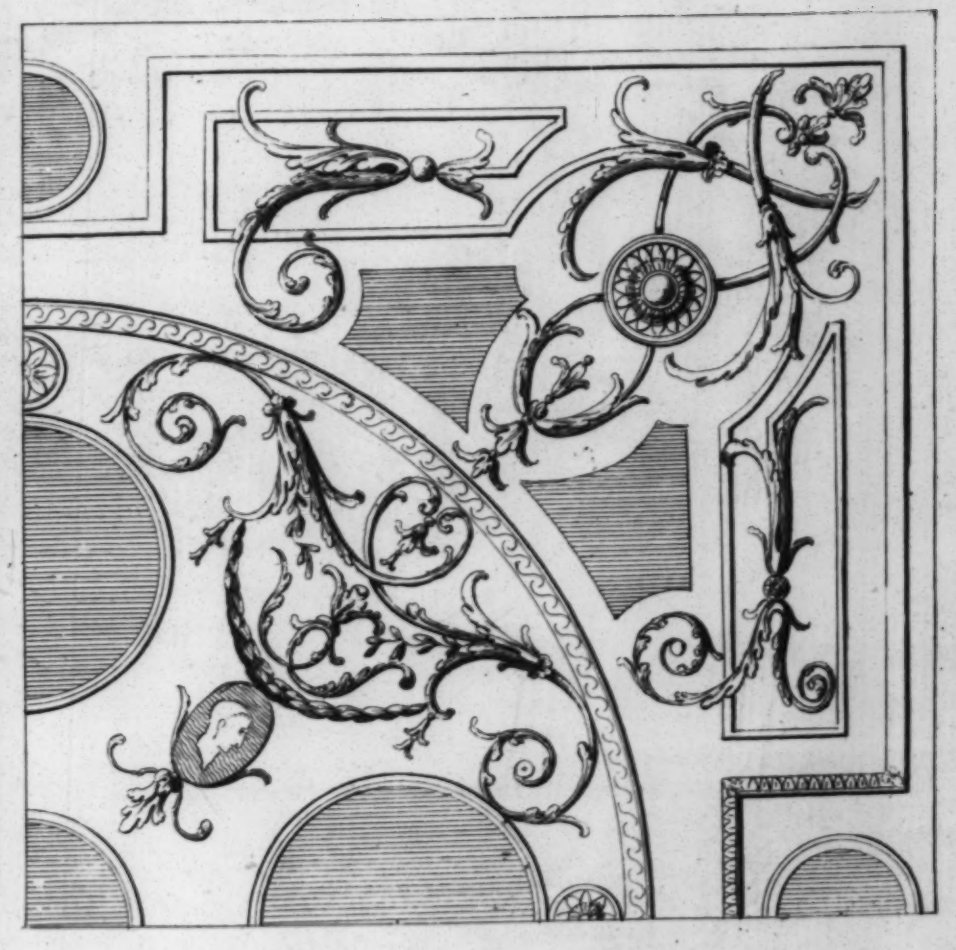


Invented & Pub.d by Matt.w Darly Accor.g to Act Sept.r 30.th 1770

CIELINGS.

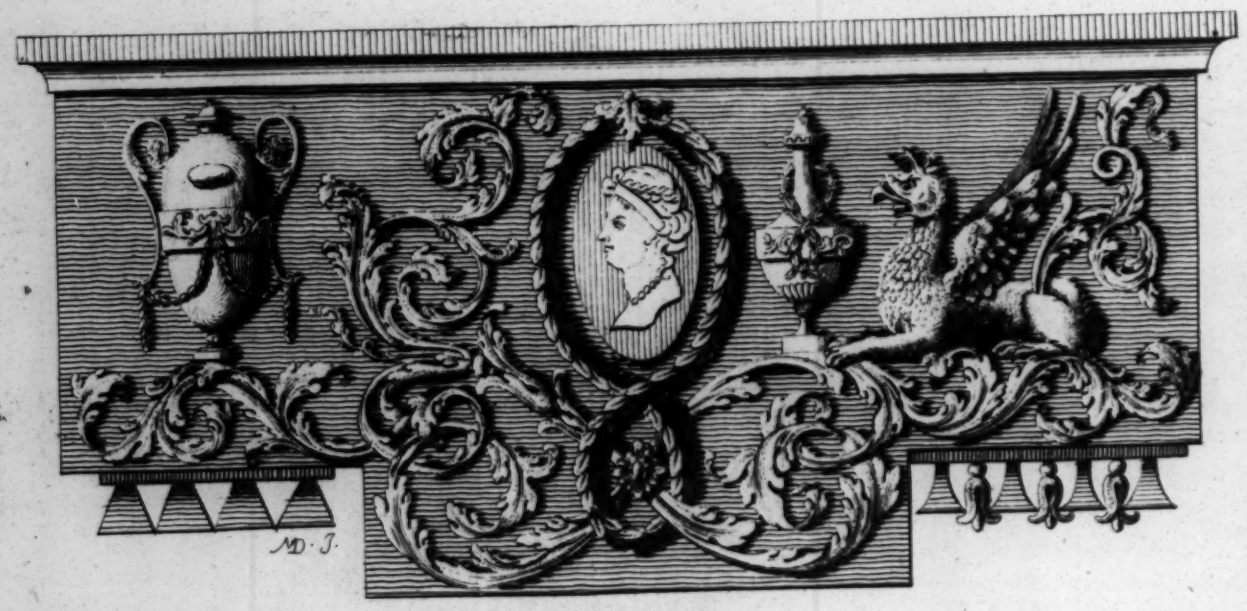


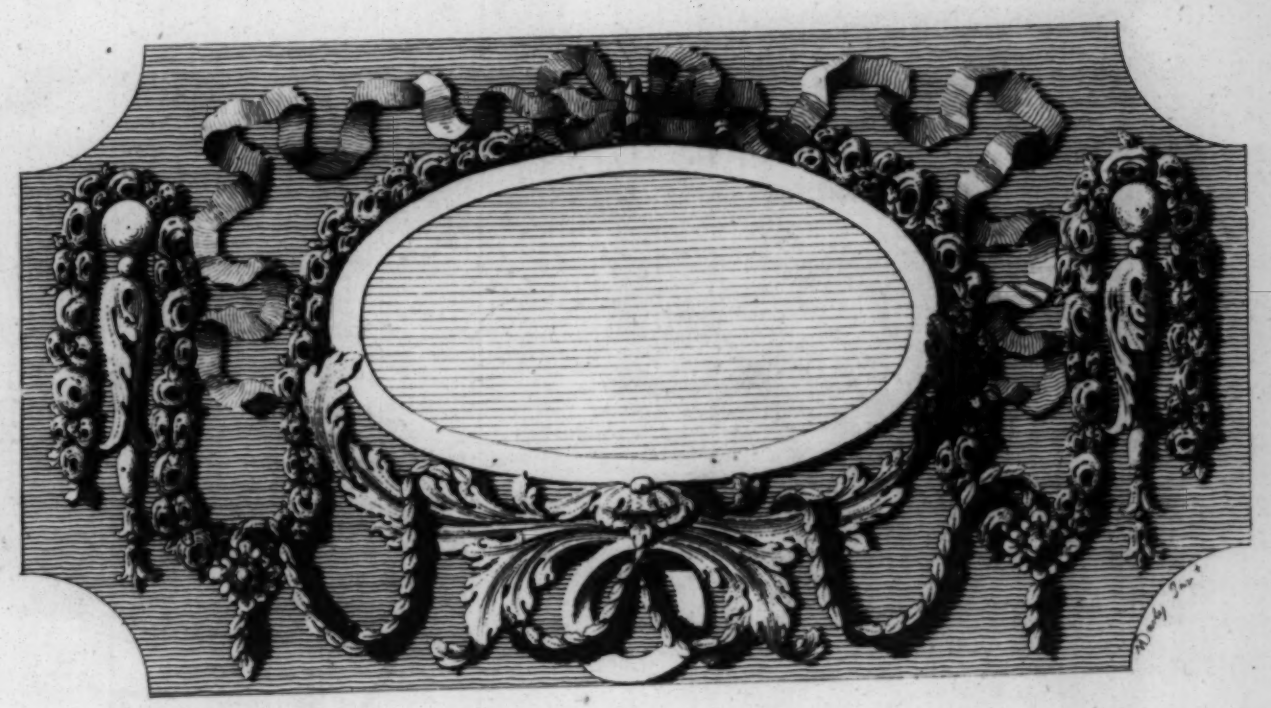


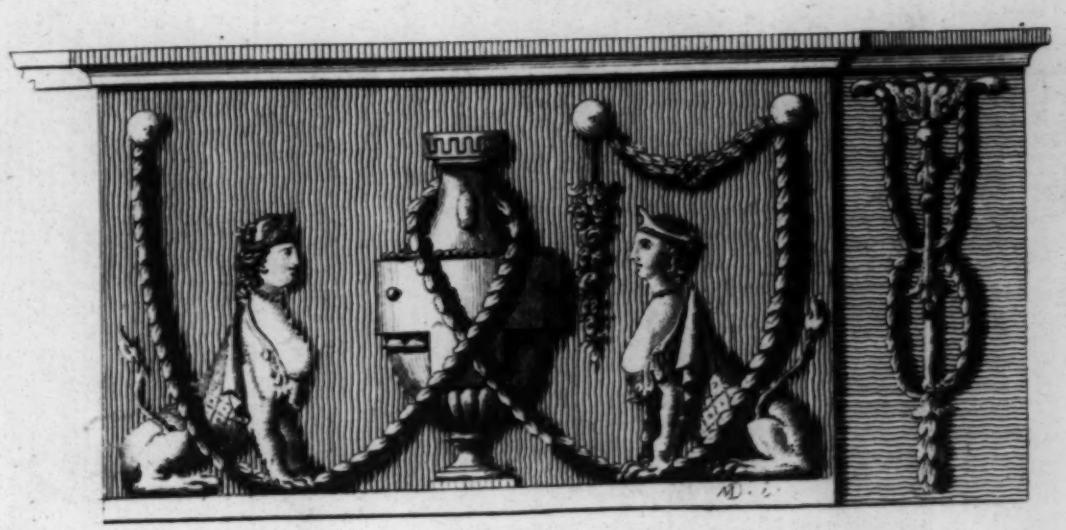


Invented & Pub.d by Matt Darby. November 12.th 1770 Accor.g to Act

TABLETS *in the Antique Taste*

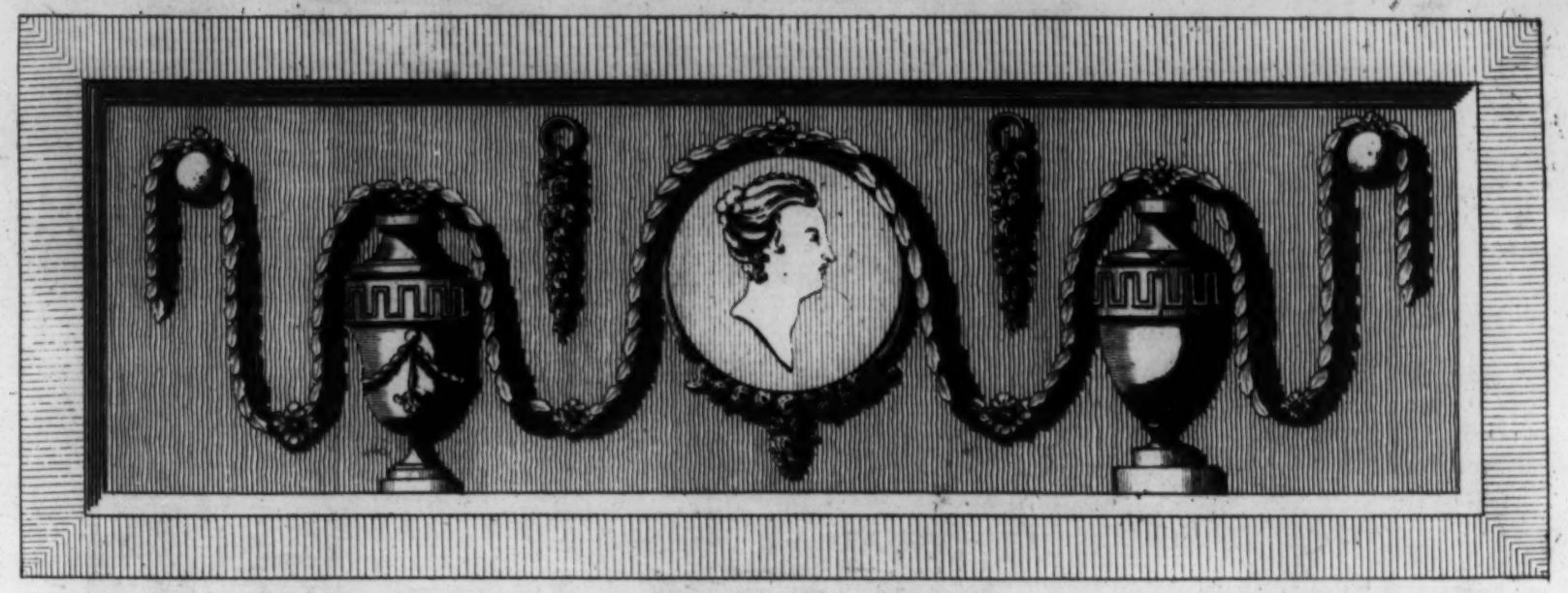


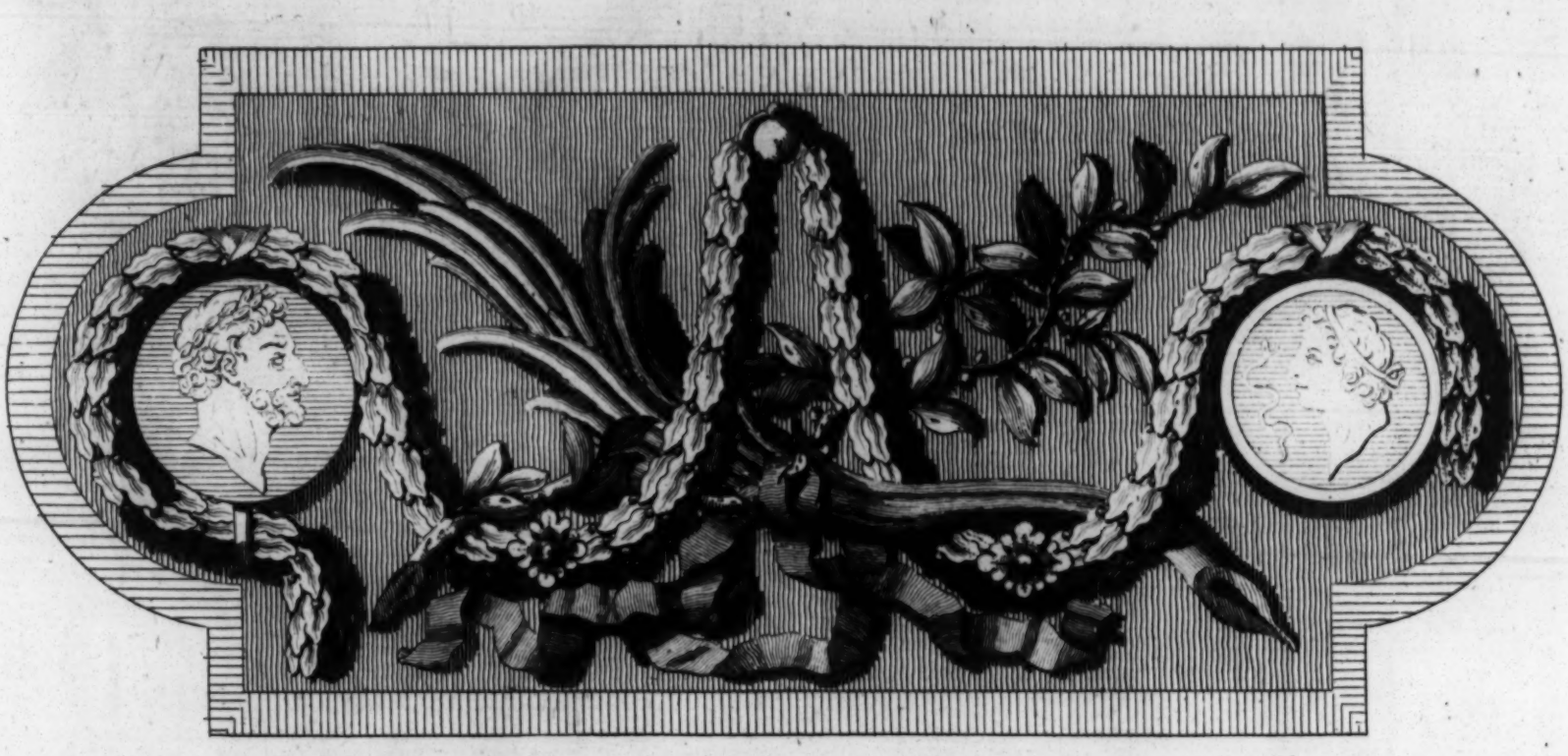


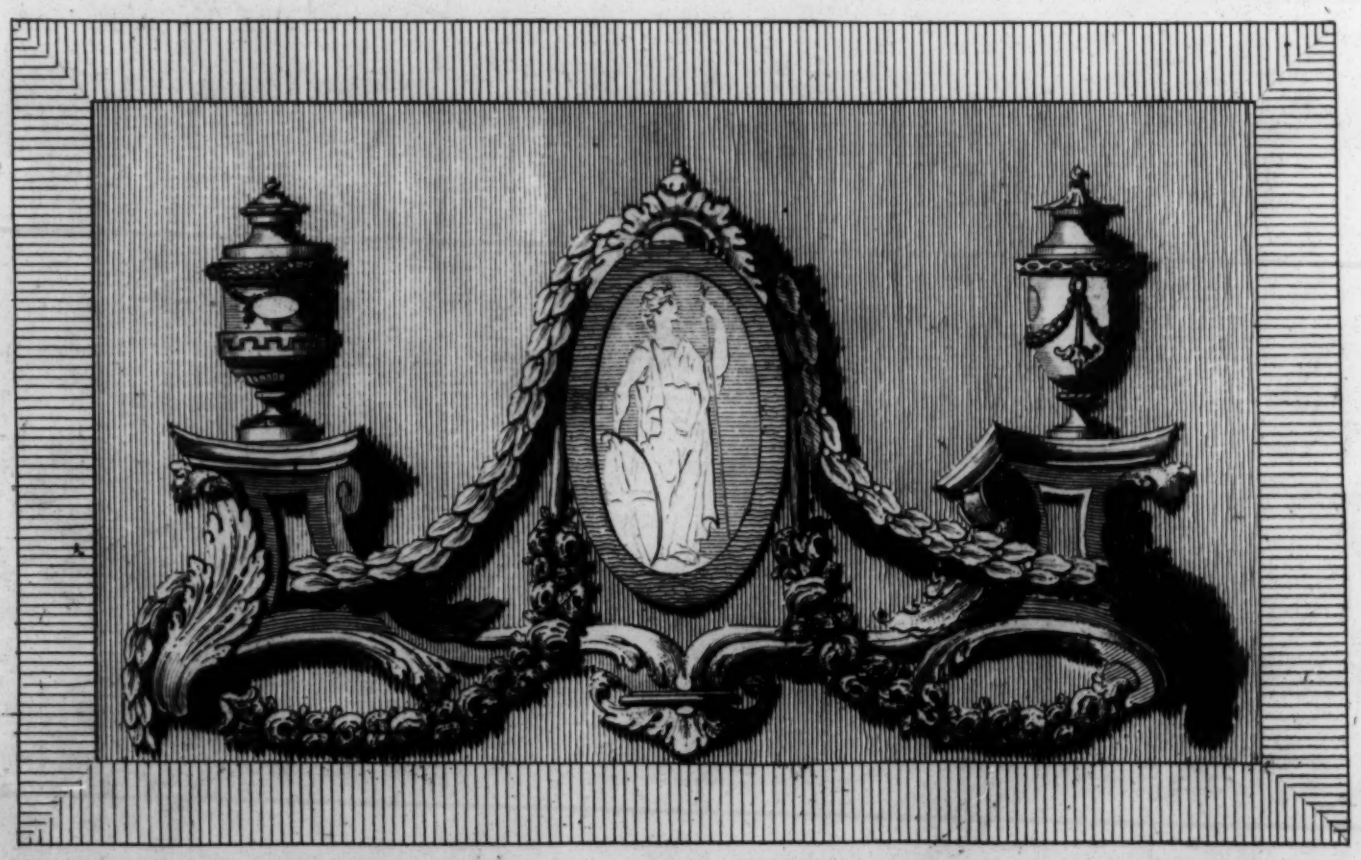


Pub According to Act by Marby 1770

Pannells or Tablets

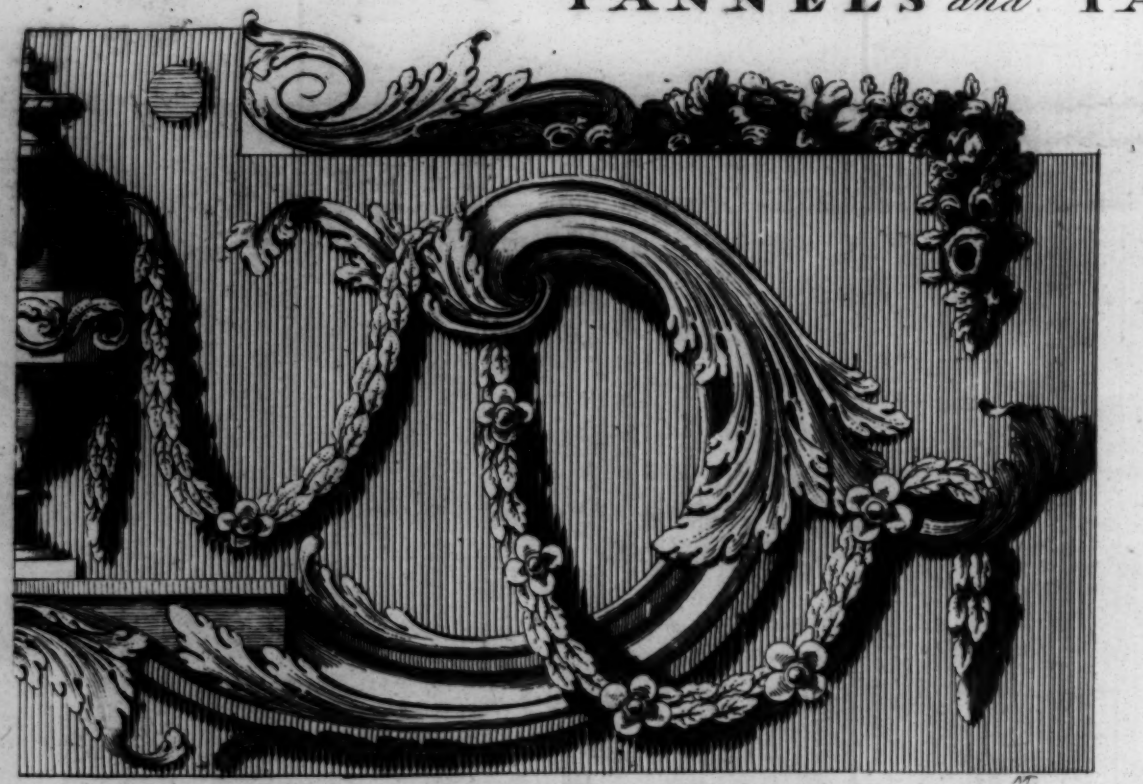


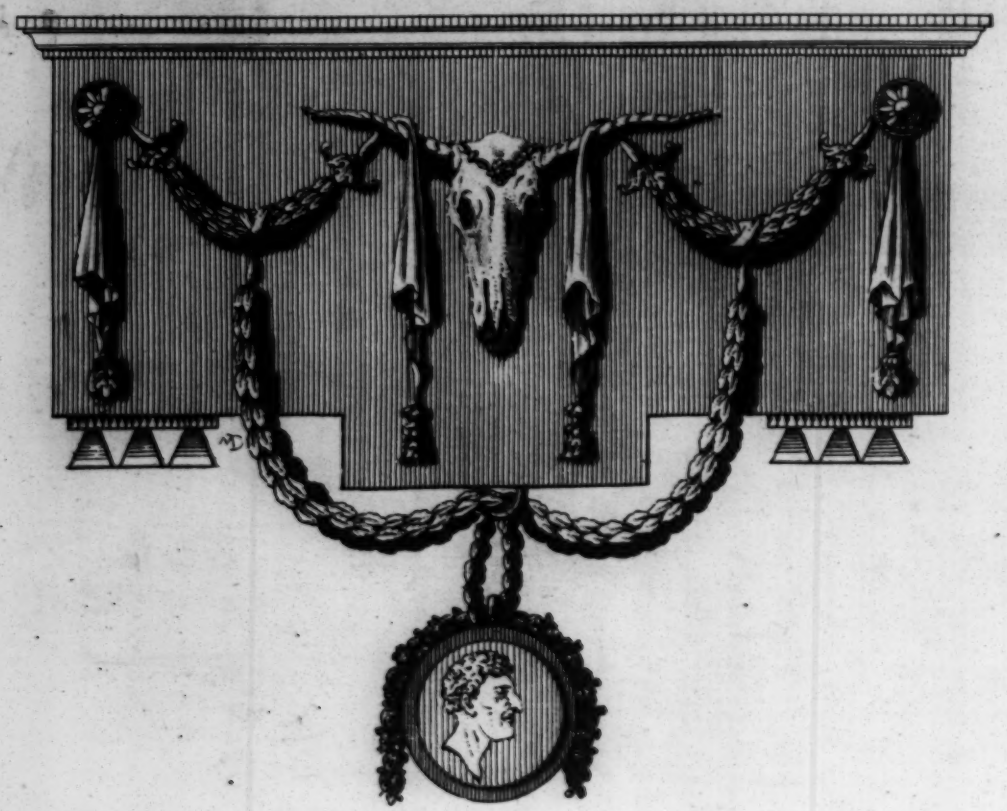


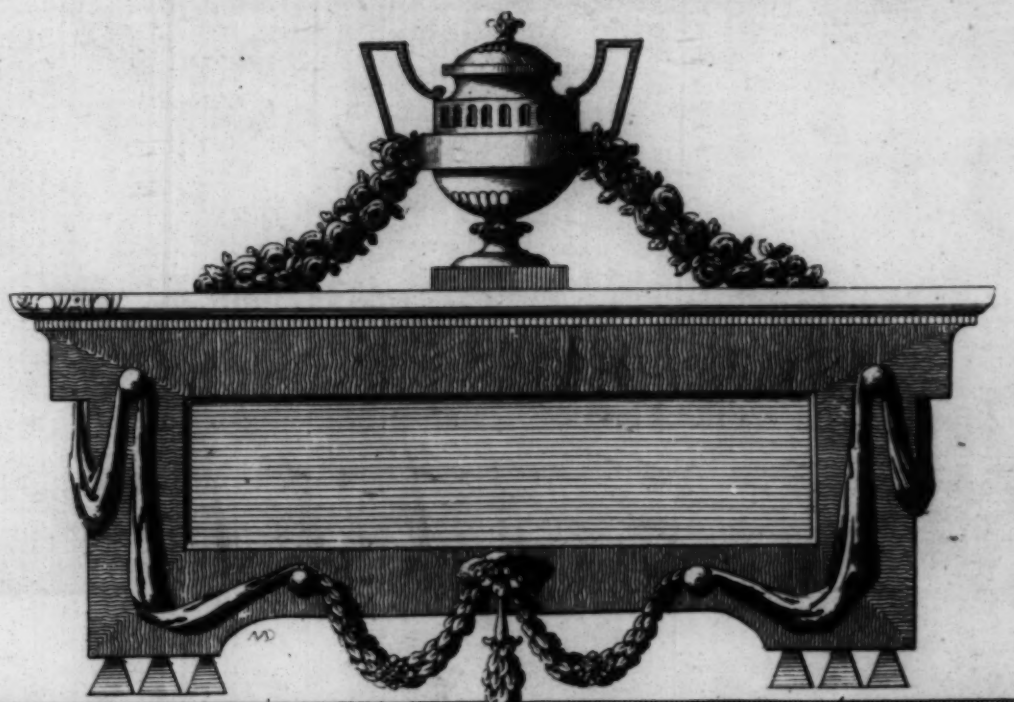


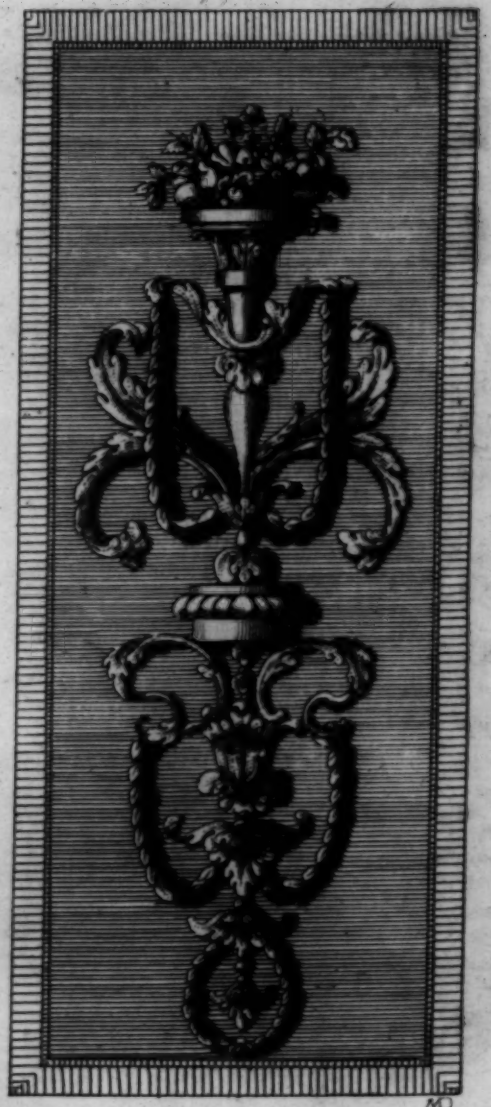
Pub by MDarly N°39 Strand According to Act Dec^r 6^th 1769

PANNELS *and* TABLETS *in the* ANTIQUE·TASTE.



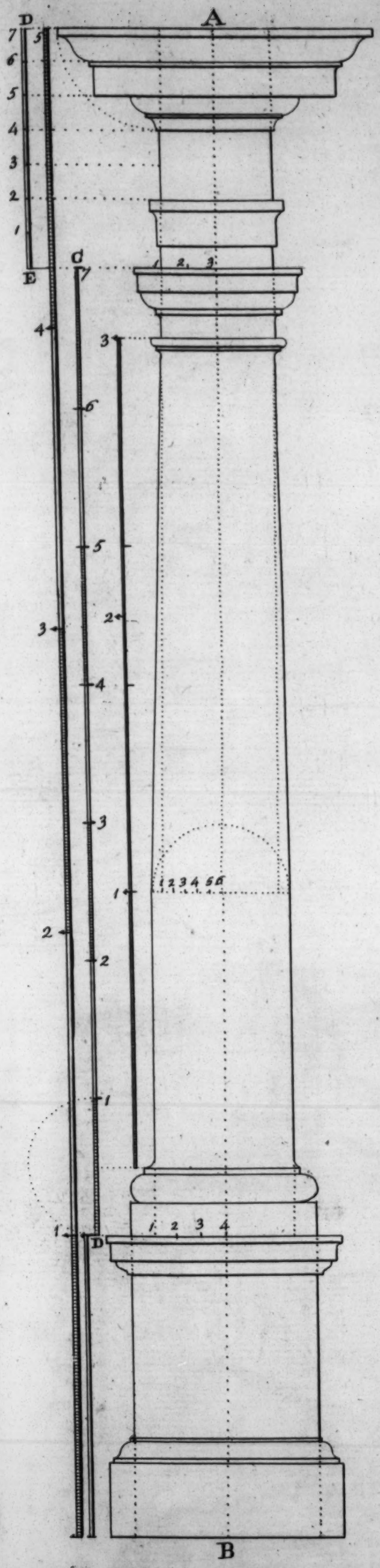






Pub.d according to Act of Parl.t by Darly Dec.r 6.th 1769.

TUSCAN ORDER

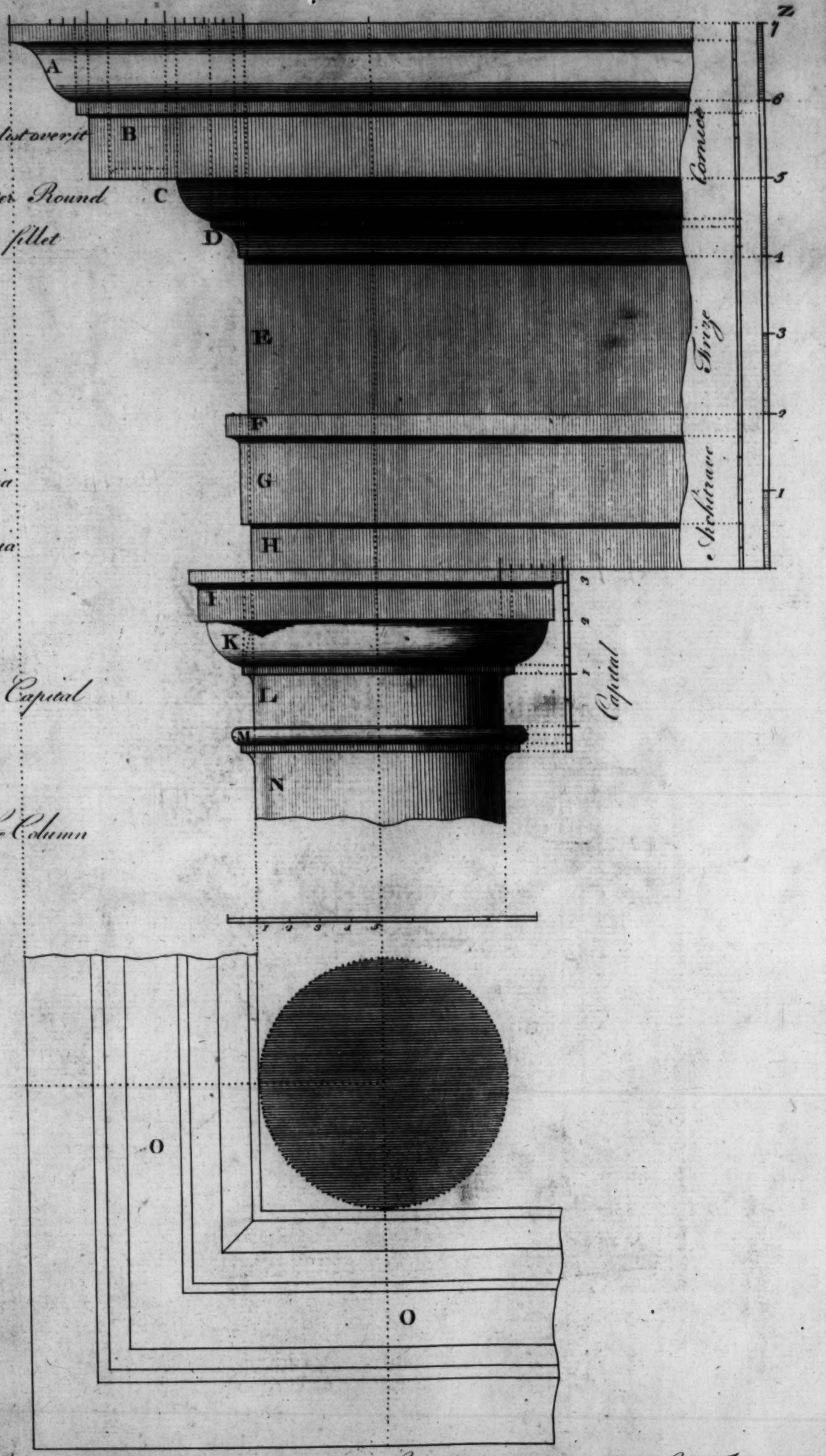


Take any height as A B. *which divide into* 5 *equal parts, one of those parts gives the height of the Pedestal, then divide the remaining* 4 *parts into* 5 *more parts, and the upper division gives the height of the Entablature. the other* 4 *parts as* C D *give the height of the Column, including base & Capital then take the height of the Column and divide it into* 7 *parts. one of those parts gives the Diameter of the Column. the Base & Capital are each the height of a semidiameter of the Column. the Entablature* D E. *is divided into* 7 *parts, 2 of which gives the height of the Architrave, 2 to the Frize, and* 3 *to the Cornice. the Column is divided into* 3 *parts, from the top of the lower division it is diminish'd at the upper part 1/5 of it's semidiameter on each side. from the diminish'd part draw two upright lines parallel to the middle line through the Capital. and Entablature and from those lines mark the projections of the Capital. Architrave, and Cornice. The Diameter of the Column at the smallest part being divided into* 4 *parts one of them gives the projection of the Capital, the Architrave projects 1/6 of it's height, the height and projection of the Cornice are equal. The base of the Column projects on each side 1/3 of it's semidiameter. from the extreme projection of the Base let fall on each side a line to the bottom of the Plinth of the Pedestal and it will give the breadth of the Die. Divide the height of the Pedestal into* 4 *parts, one is the height of the base of the Plinth, half the height of one of them is the height of the Cap. and 1/3 is the height of the base of the Pedestal, the projection of the base is equal to it's height, and the cap projects the same as the Base.*

Pub.d by Mbarly According to Act of Parliament July 1.st 1770

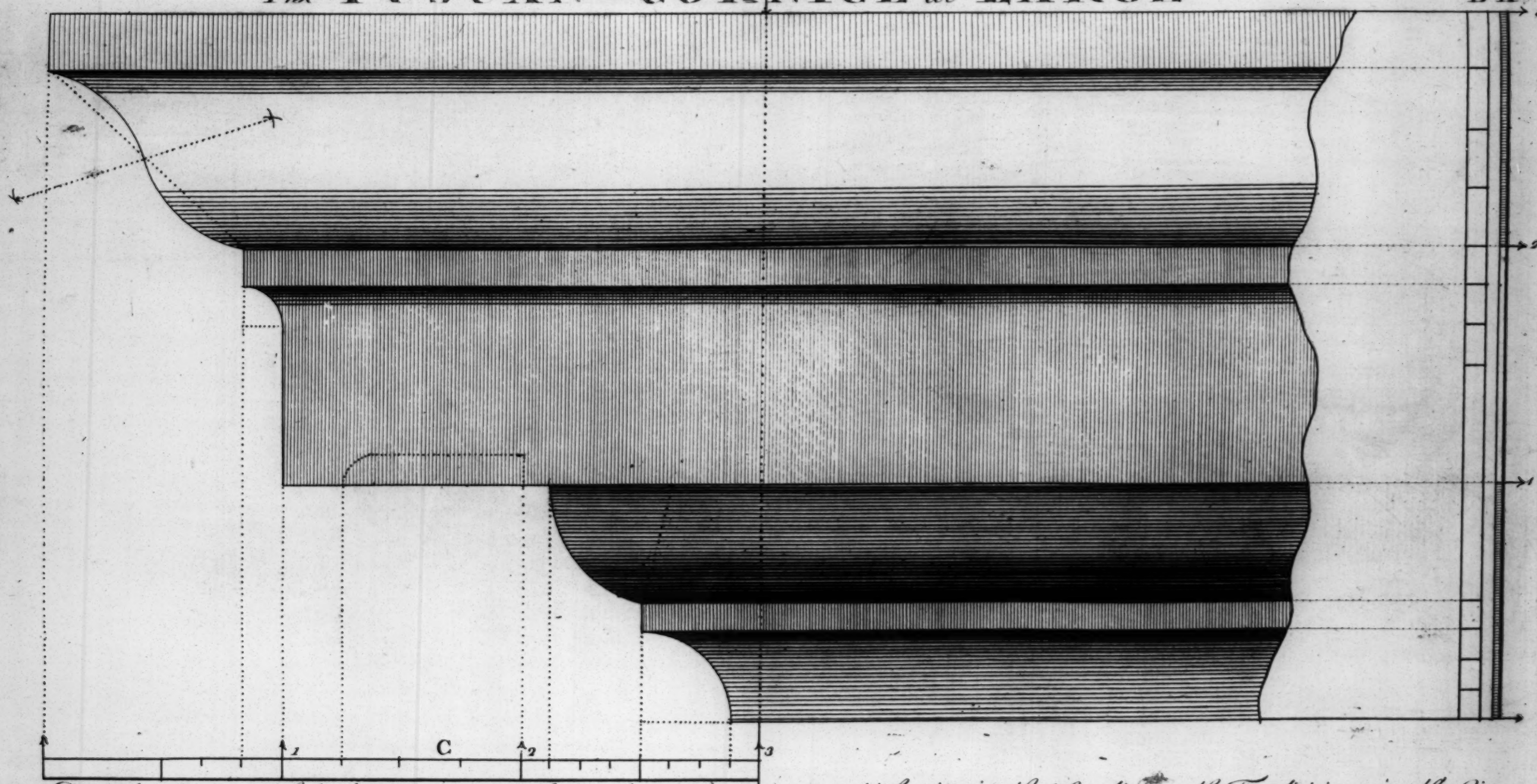
The TUSCAN ENTABLATURE *and* CAPITAL

A. *Cima Recta*
B. *Corona with a list over it*
C. *Ovolo or Quarter Round*
D. *Cavetto with a fillet*
E. *Frize*
F. *List*
G. *Upper Fascia*
H. *Lower Fascia*
I. *Abacus*
K. *Ovolo*
L. *Frize of the Capital*
M. *Astragal*
N *Column*
O O. *Soffit of the Column*



The height Z is divided into 7 parts, 2 gives the Architrave, two to the Frize, and 3 to the Cornice, the Cornice projects equal to its height and is divided into 3 part, Vid the Cornice at Large.

The TUSCAN CORNICE at LARGE

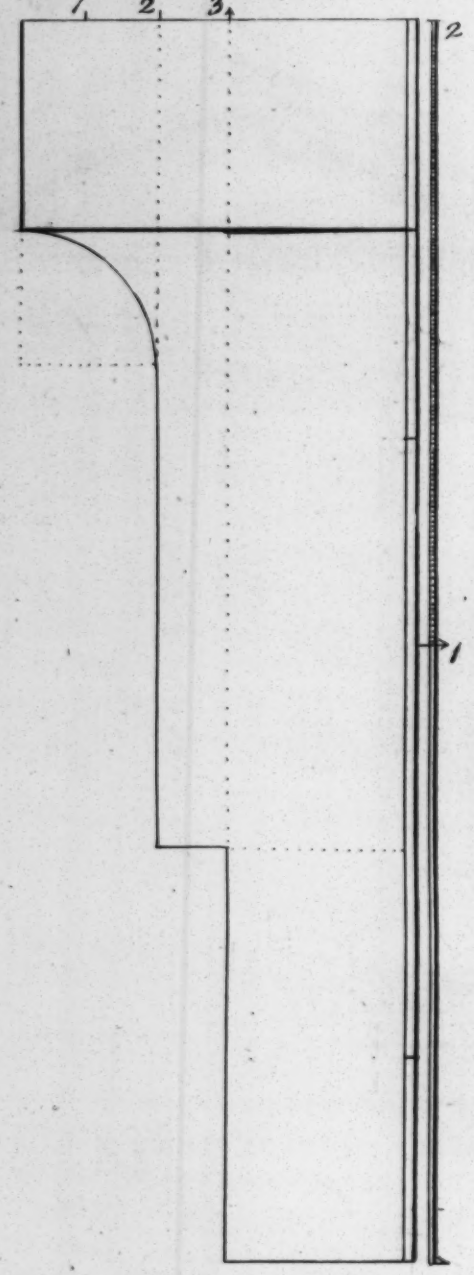


Draw the Line A: which dirde into 3 equal parts, then mark the divisions as at B: which will give the leser divisions, the Top division gives the Cima Recta with its Fillit, which must be ¼ part, the Corona has a List of a 6th part of the middle division, the lower division has 2 Members of equal size, Viz, the Cavetto and the Ovolo, the Cavetto has a List ¼ of its height, the List over the Ovolo which makes the Drip under the Corona, is of the same size, this Cornice projects equal to its height, the Scale C: shews the projection of the different Members as the projects.

Publd by Darly According to Act Sept.r 20.th 1770

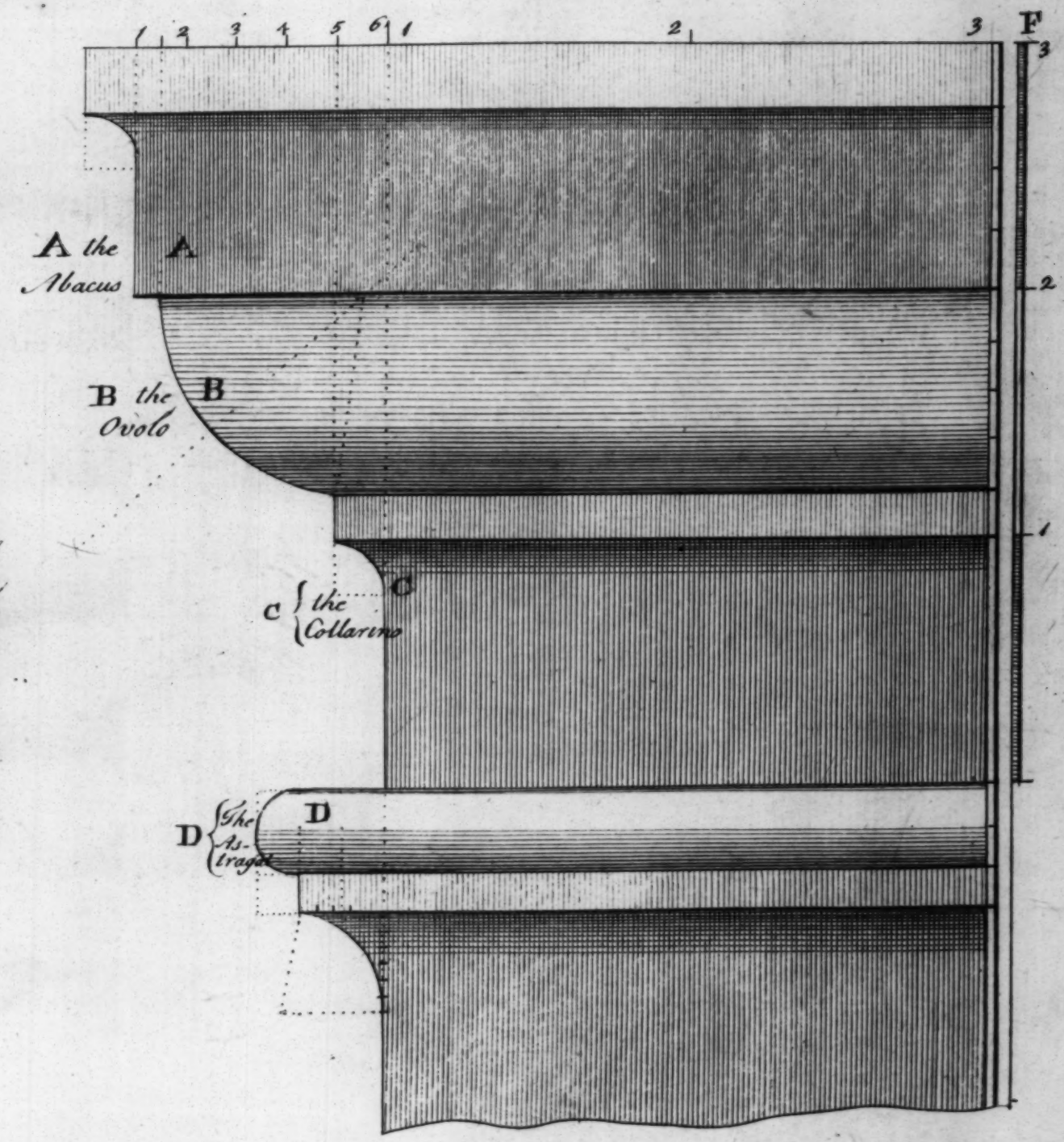
TUSCAN CAPITAL

Tuscan Architrave



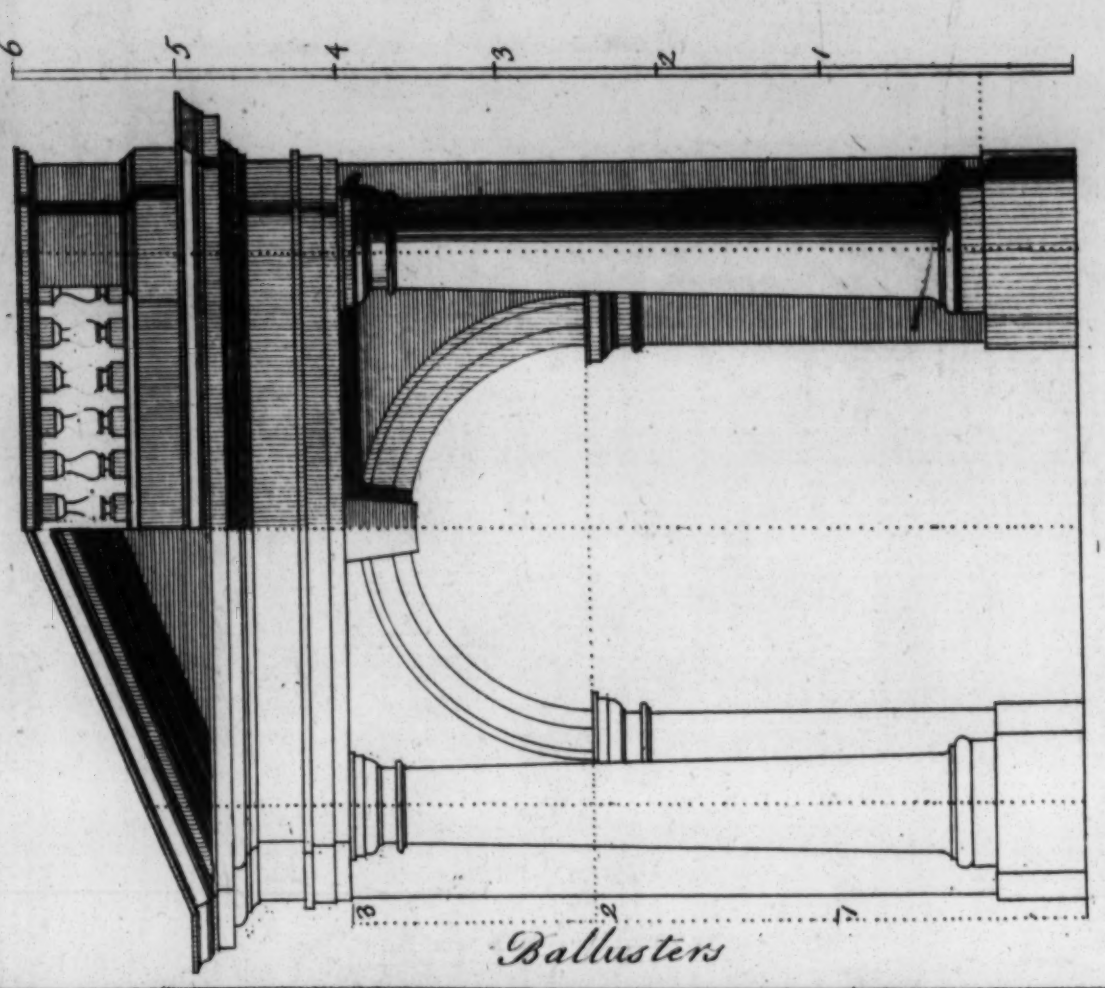
To Draw this Architrave Vid the Doric one

This Capital is ½ a Diameter in height it projects ¼ of the Diameter of the Column at the smallest part. Divide the height **F** *into 3 parts give one to the Collarino* **C**. *one to the Ovolo* **B**. *and the 3.d to the Abacus* **A**. *the Astragal* **D** *belongs to the Column and its measure is ⅙ of the semidiameter of it and its height being divided into 3 equal parts ⅓ gives the list it projects equal to its height to join the list to the Column Divide the projecting part of the list into 5 parts and take 6 such parts for the semidiameter of the Cavetto.*

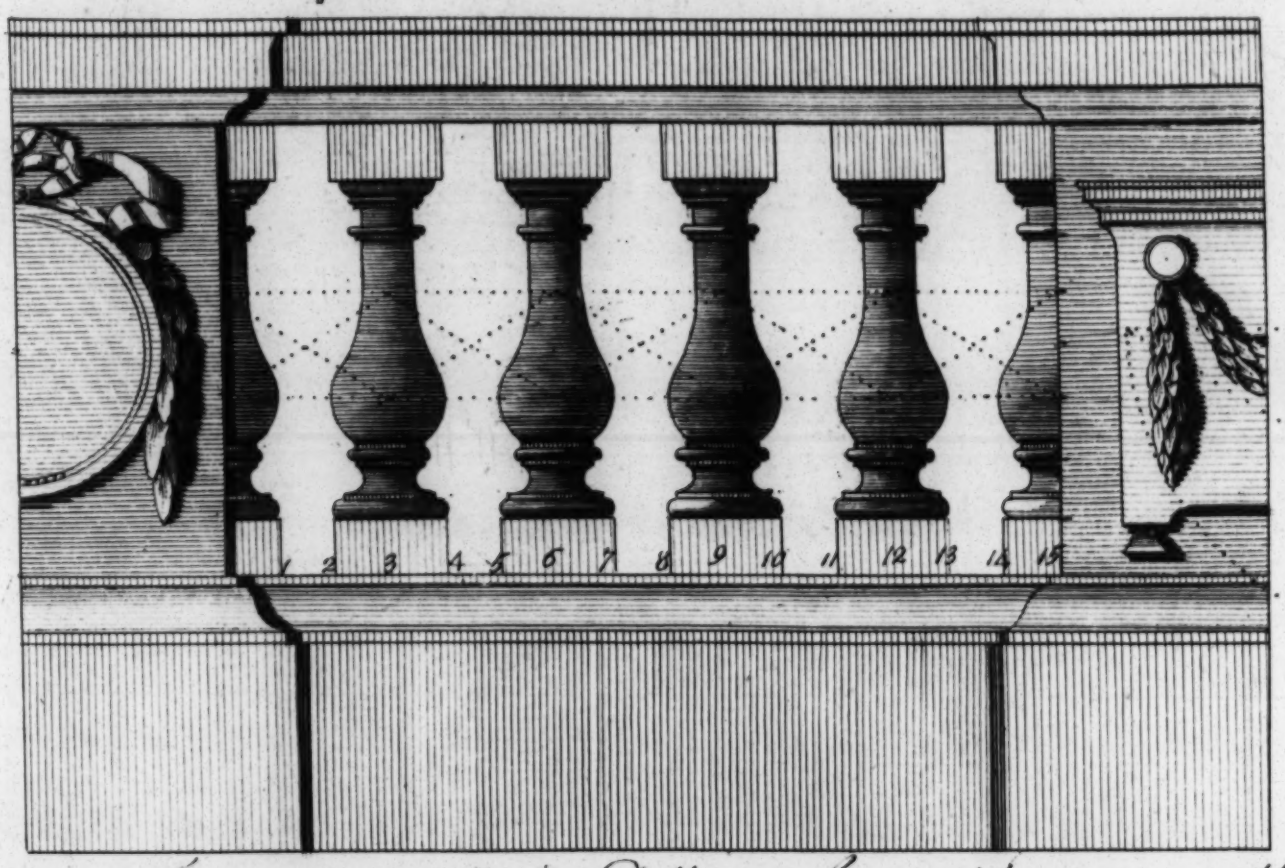


Pub.d by Darly October 10.th 1770

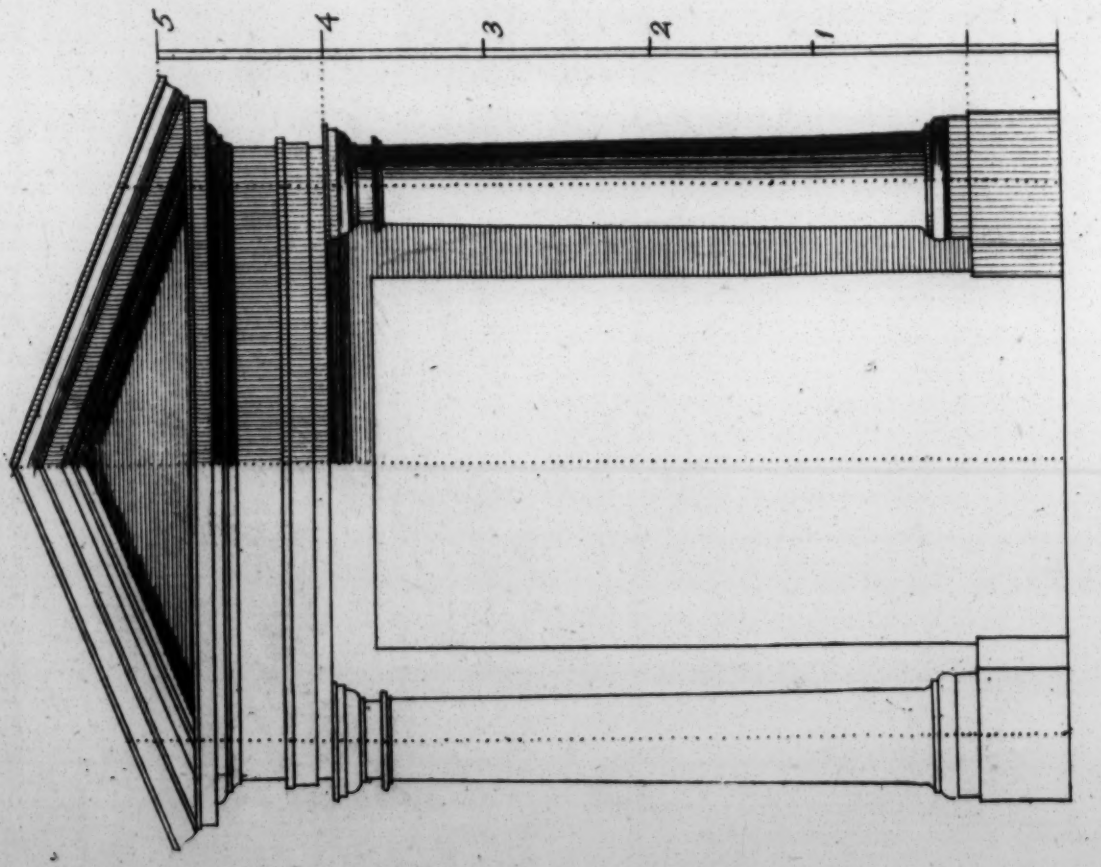
The Arch'd Door with Pedement & Balustrade



Ballusters



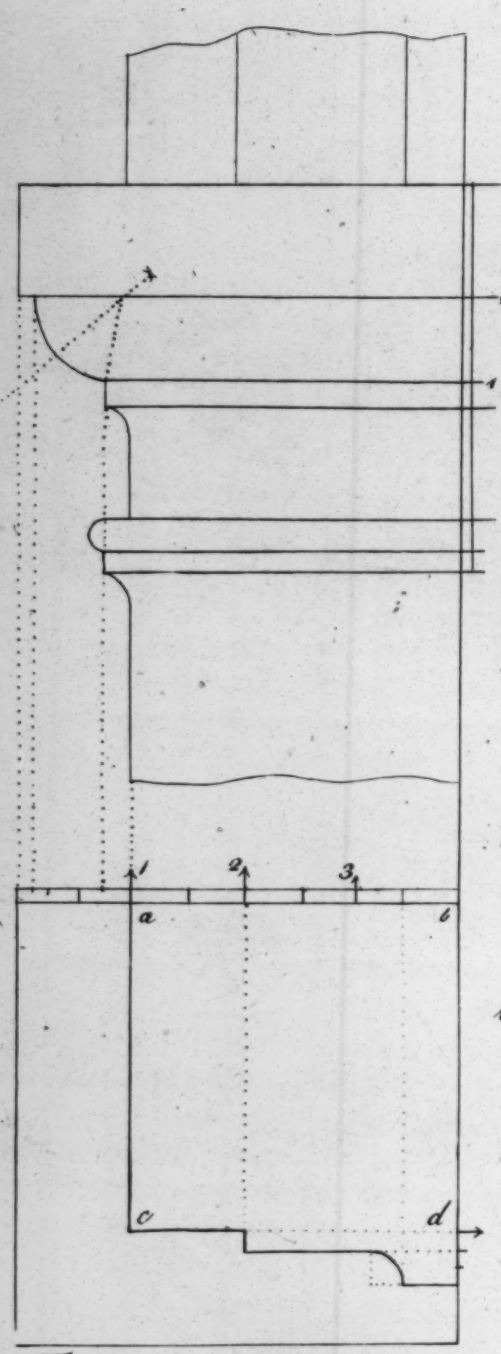
These are the most pleasing Ballusters of any and have an agreeable effect at any height the Caps & Pedestals have the same proportions as other Pedestals.



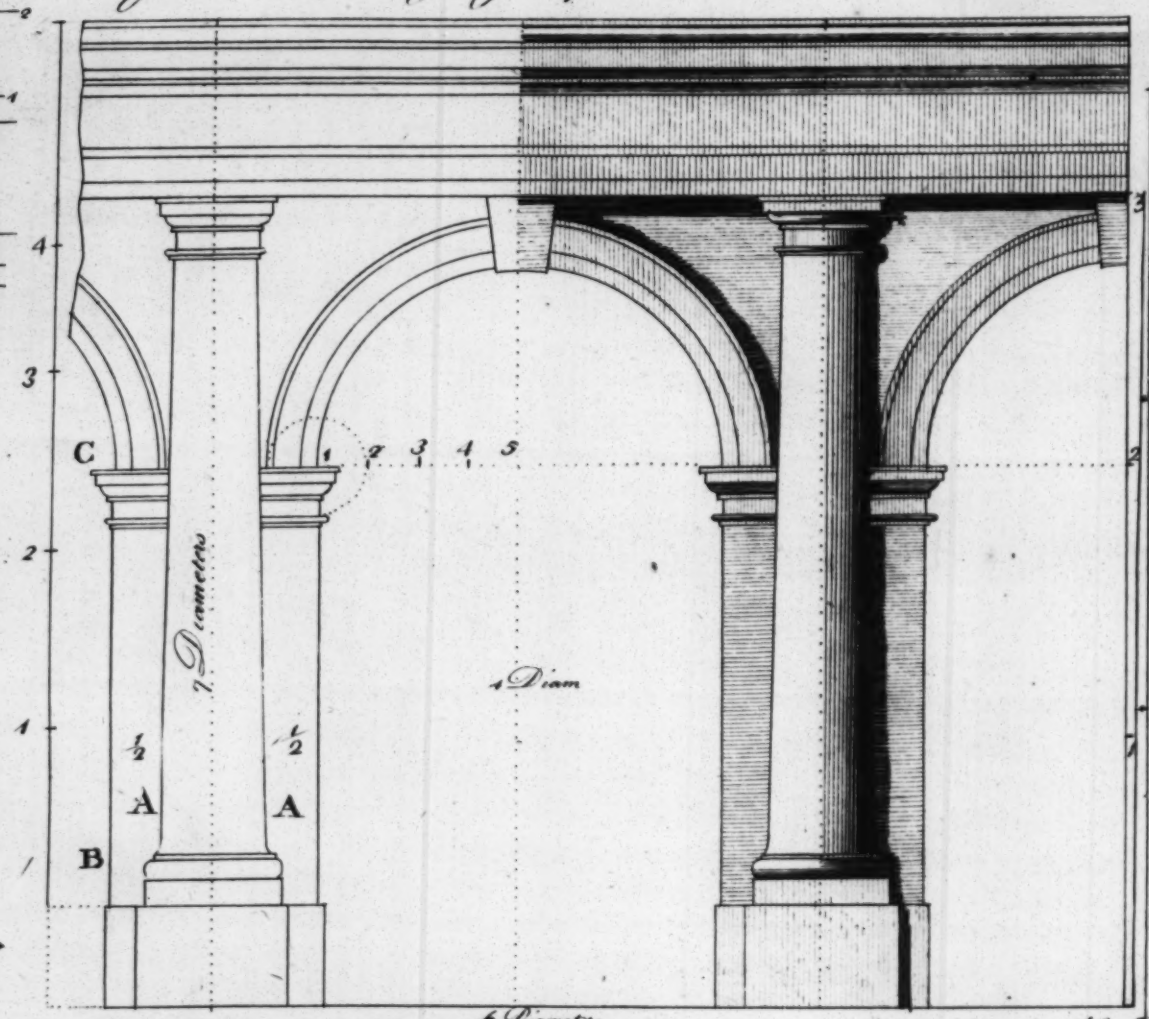
Pub'd by Alhrly October 14 1770.

TUSCAN ARCHES *with and without* PEDESTALS

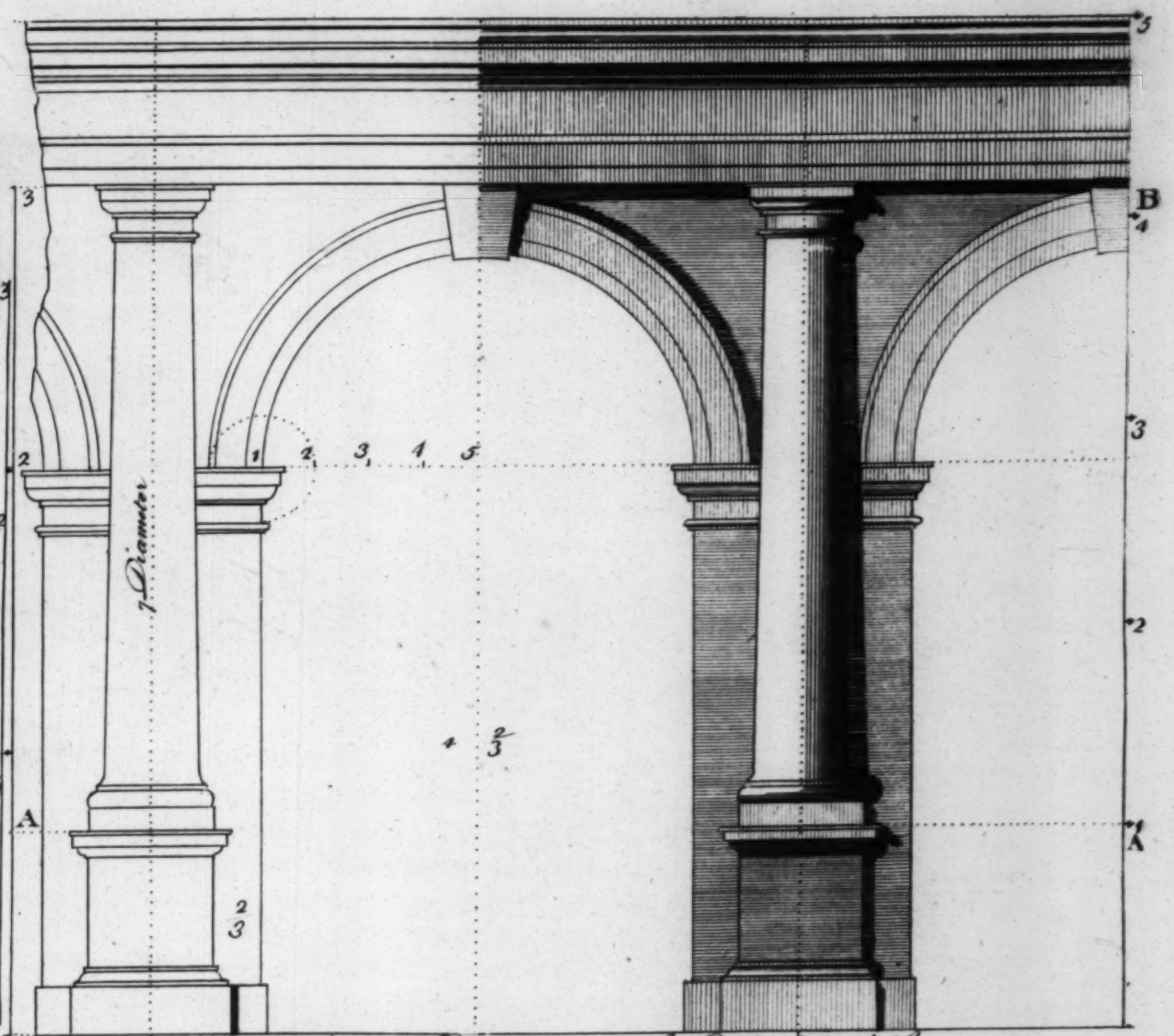
When the diameter and distance from middle to middle of the Columns on each side the intended Arch is found, the distance from Column to Column being divided into 10 parts, one of them will give the Bigness of the Pilaster.



This Impost is found like the other Order, the Architrave is divided into 3 parts, and one of them gives the projection.



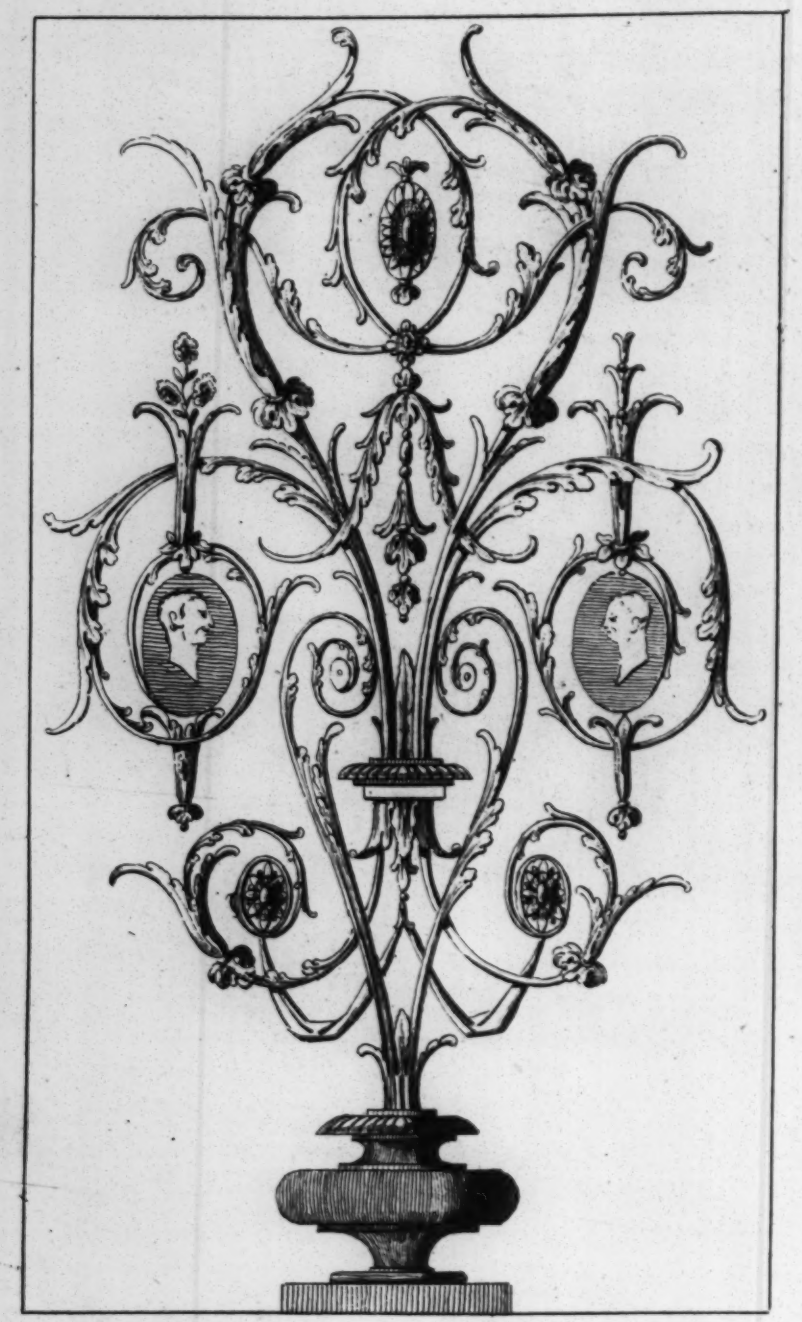
Find the Diameter of the Column, divide the height into 5 parts, and take the 1/5 for the Entablature, divide the Column into 7 parts take one for the Diameter of the Column, give one for the Plinth, the distance from middle to middle of the Column is 6 Diameters, the Pilasters are A A are a Semidiameter of the Column, the Arch is 4 Diameters wide. To find the Center of the Arch divide the line B into 8 equal parts, and the Division C is the Center of the Arch.

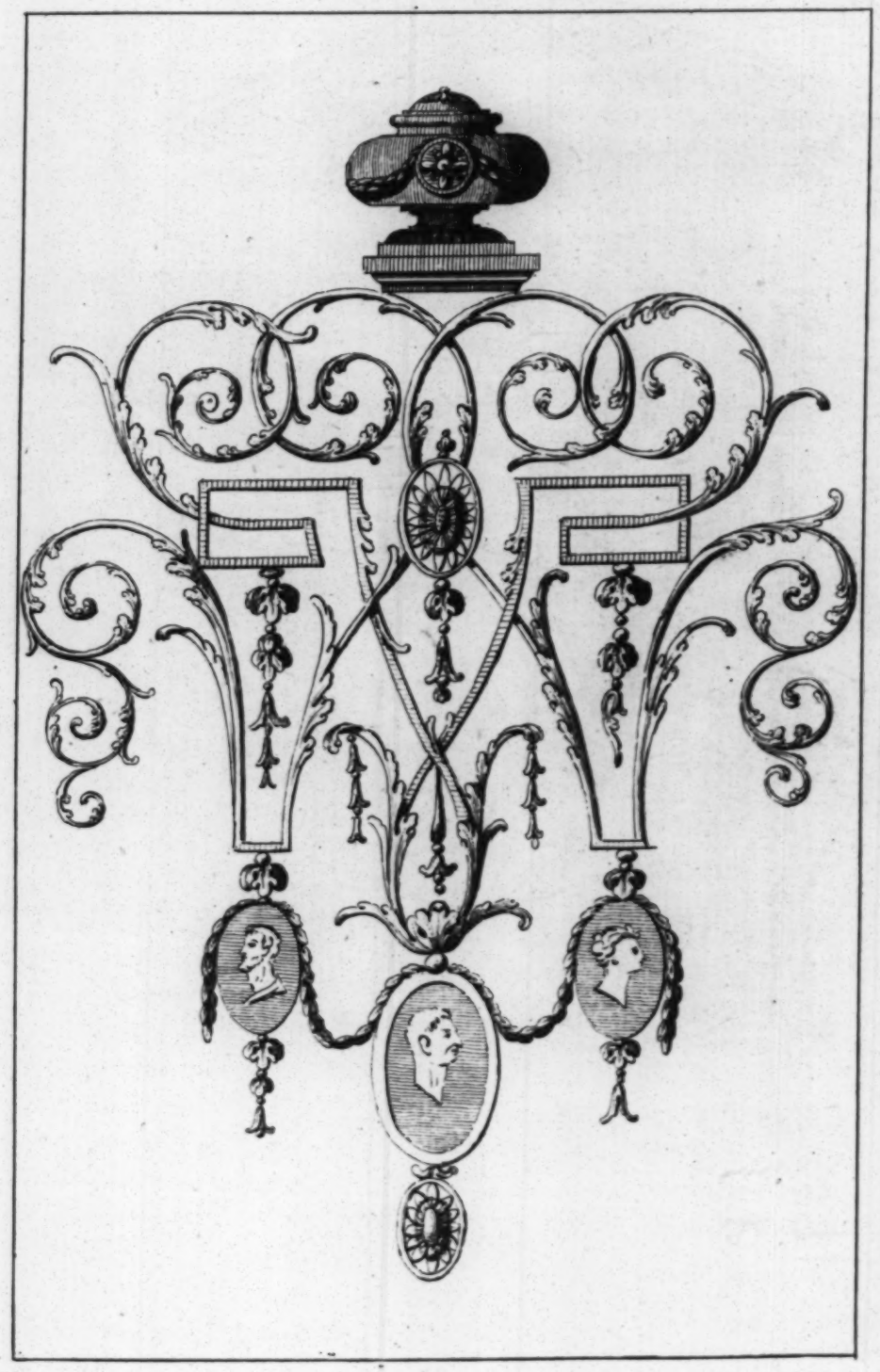


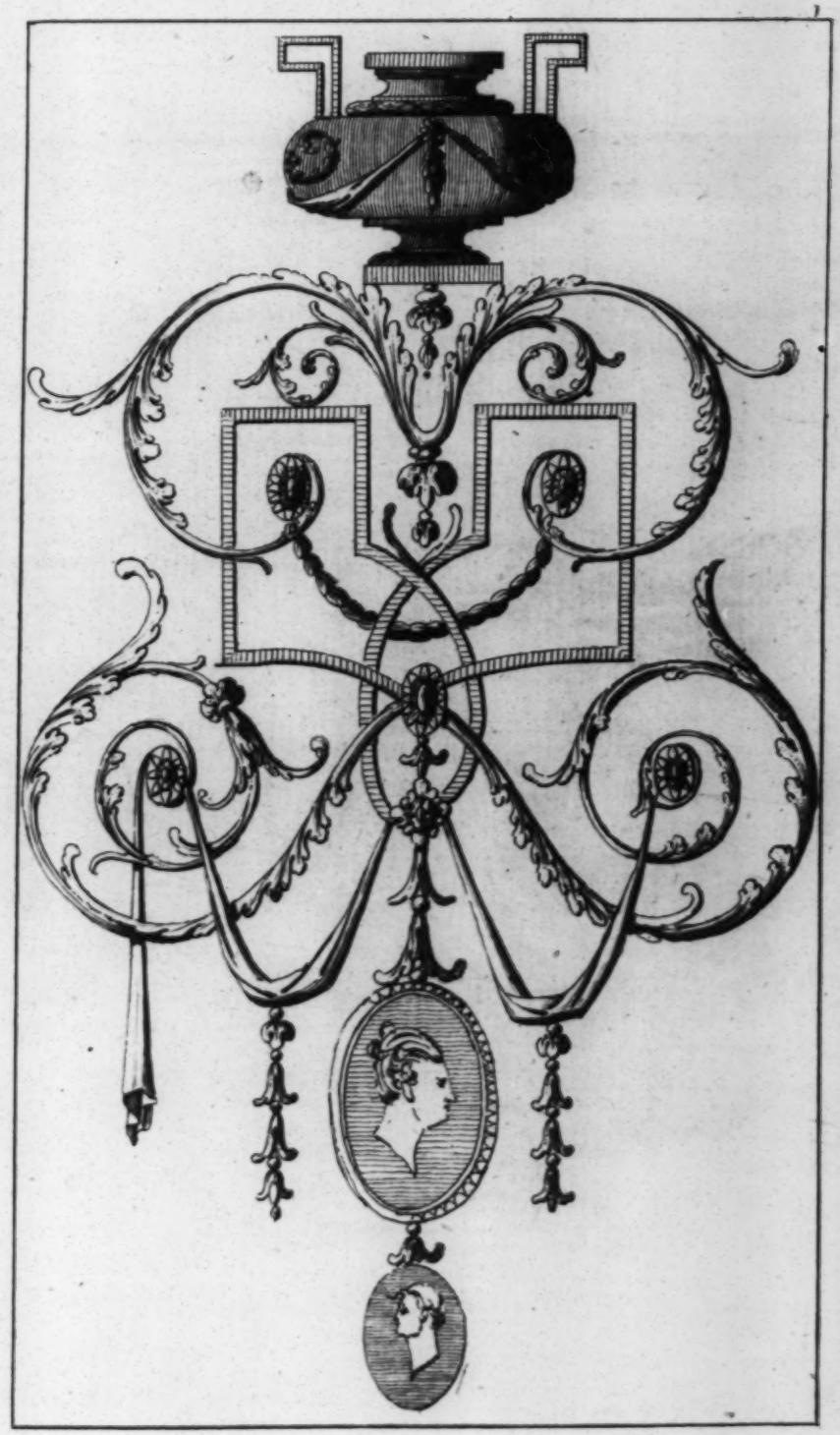
Divide its height into 35 parts, one gives the Pedestal, divide the upper part into 5 parts, one gives the Entablature, the height from A B being divided into 7 parts, one gives the Diameter of the Column, the distance from middle to middle of the Column is 7 Diameters, the Pilaster are 3, and the opening of the Arch is 4 3, the Center is marked.

Pub.d by Darby Accor.g to Act Sept.r 15.th 1770, 39 Strand

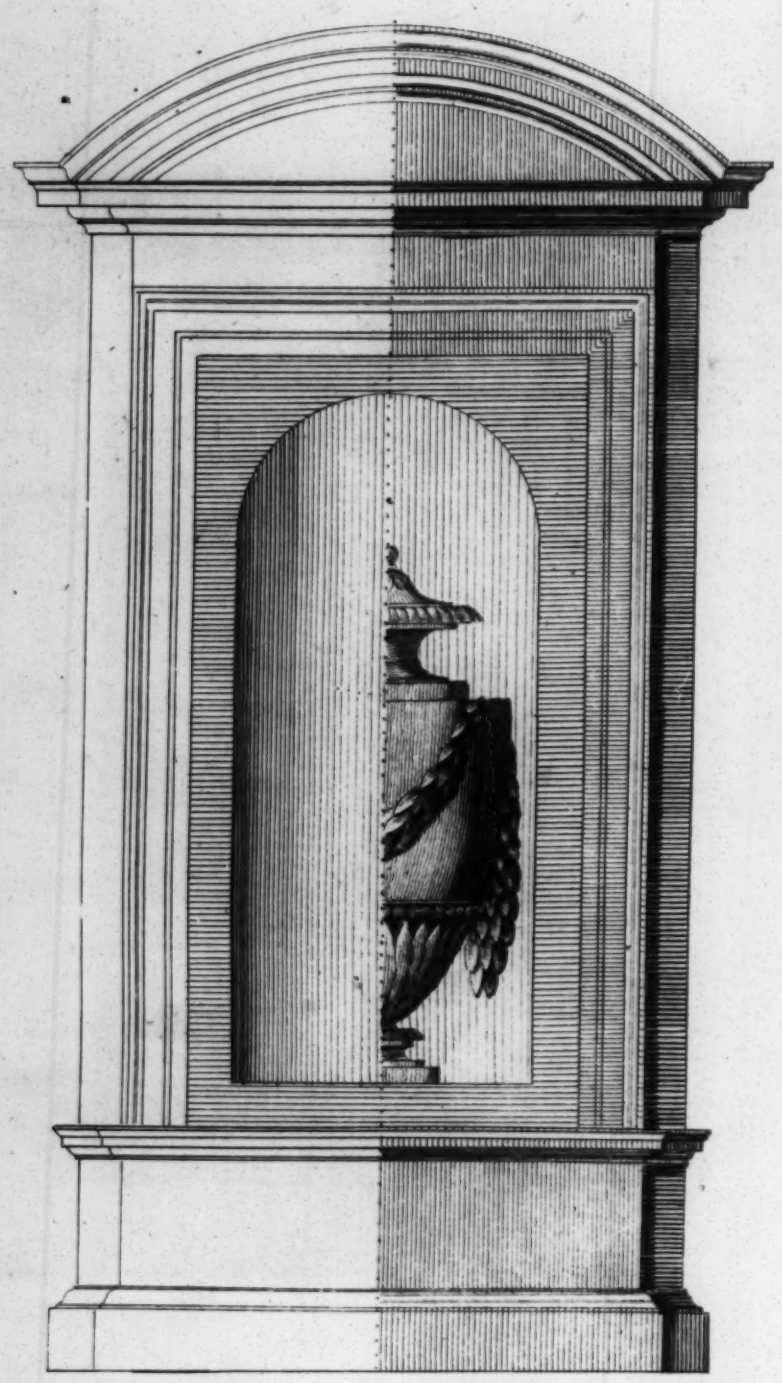
PANNELS *for* PAINTING STUCO *or* CARVING

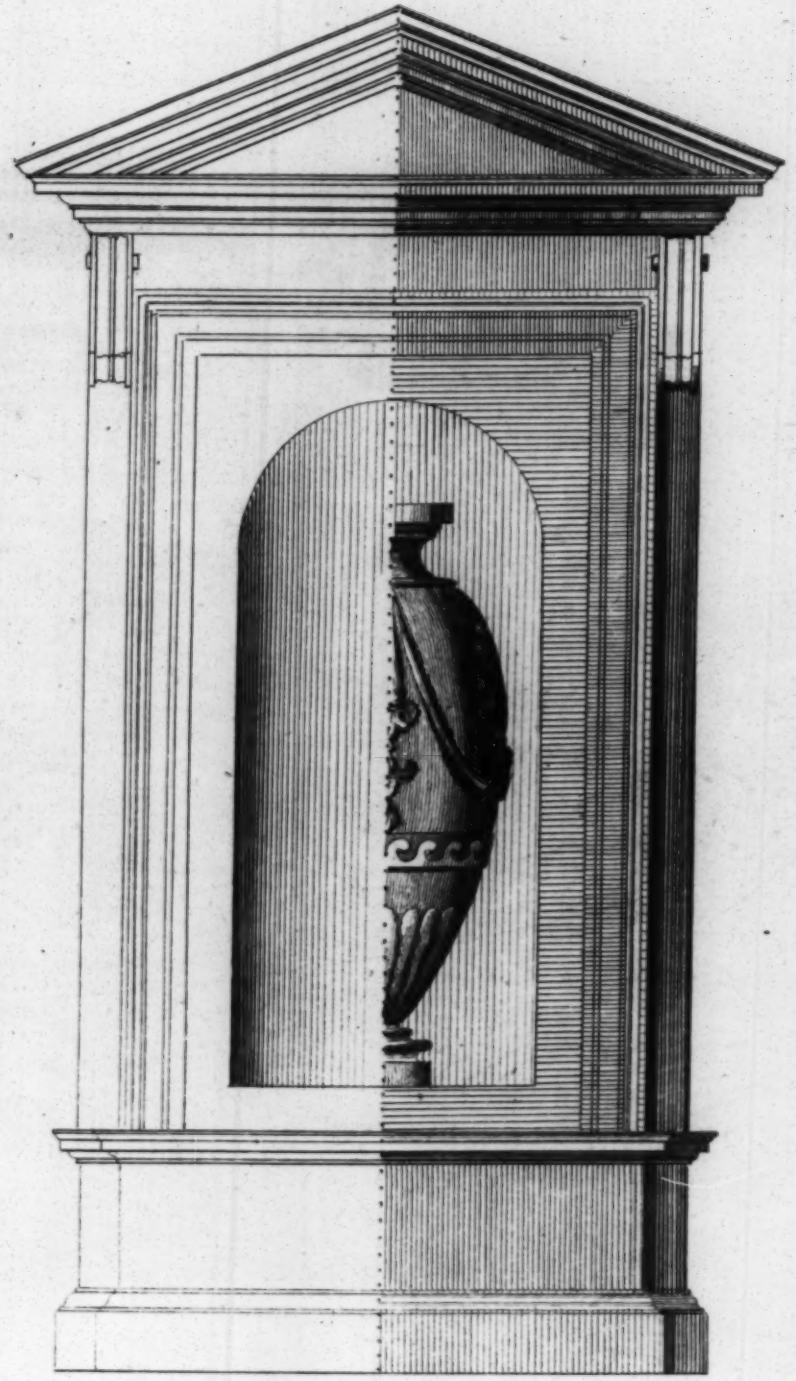


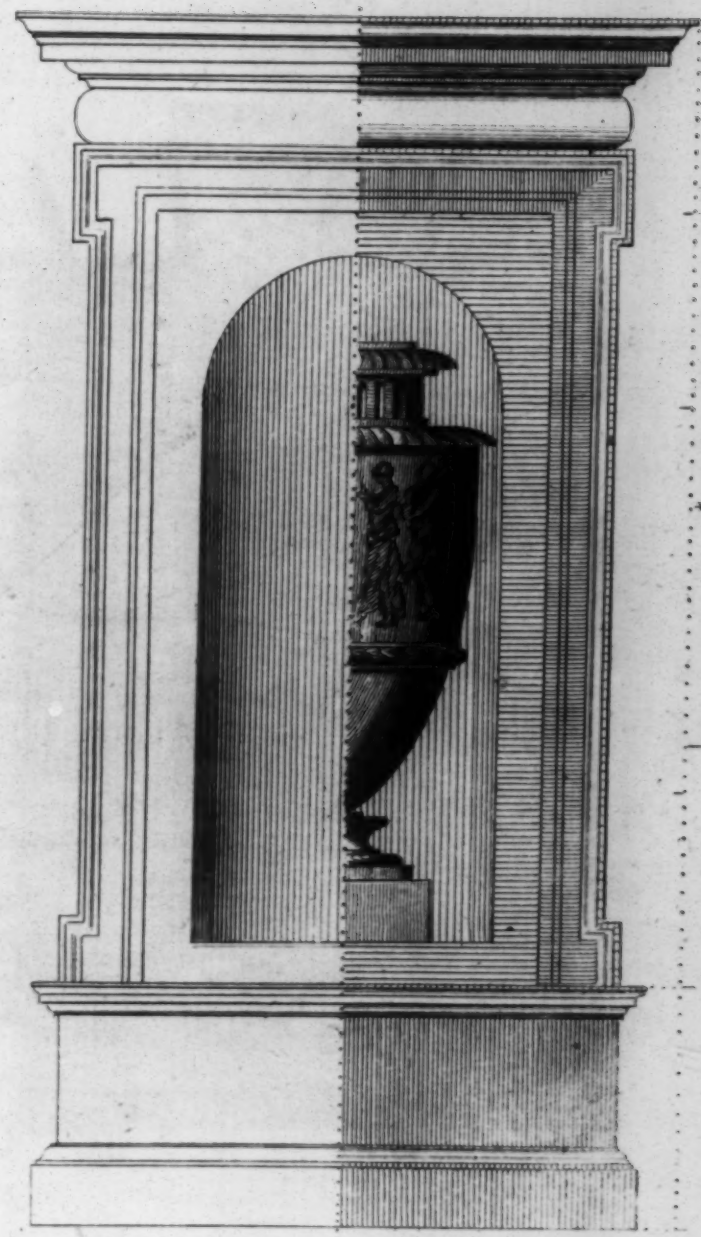




Entered by Bailey & Darly according to Act of Parl.t October 15th 1770



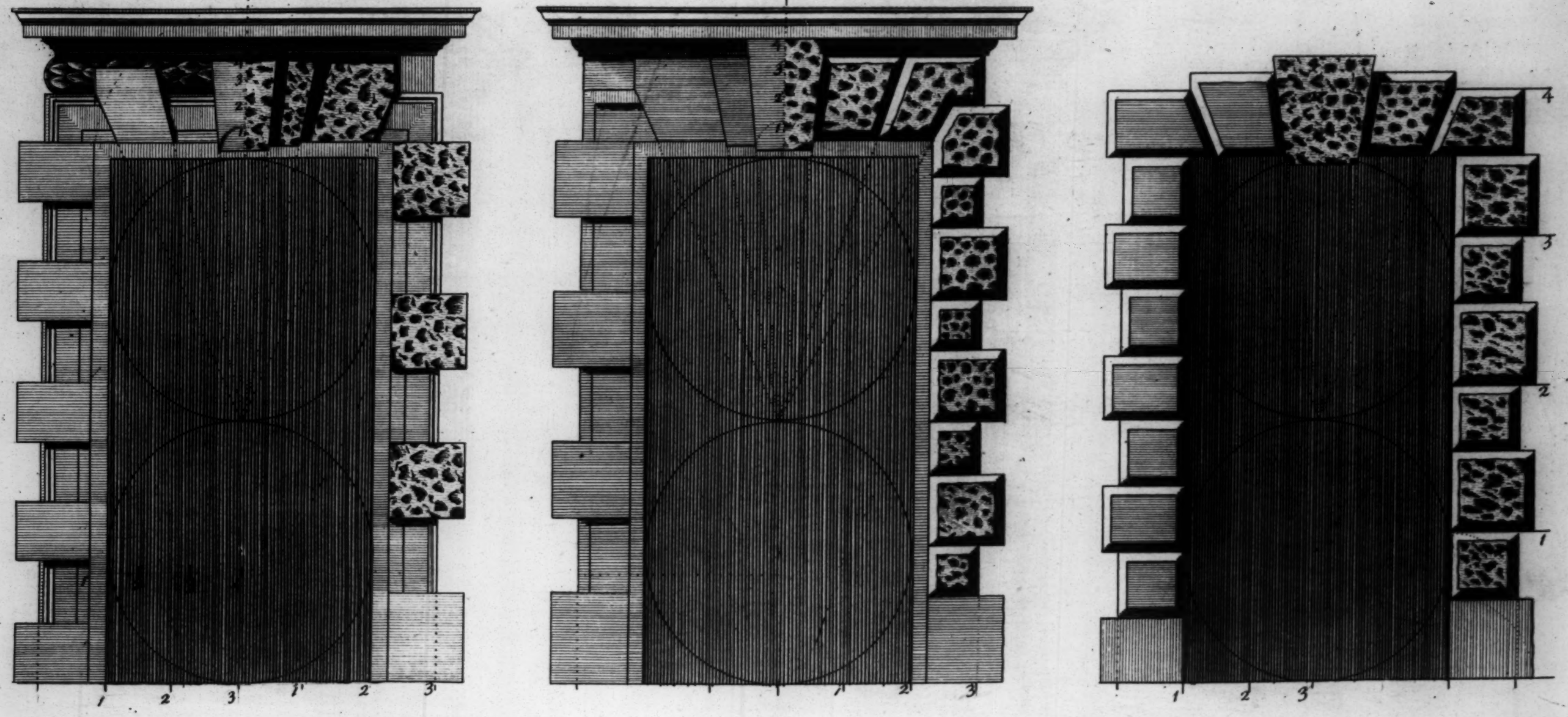




The Pedestals of the Niches are ⅙ of their height, and their Architraves, Friezes, and Cornices are in the same proportion as the Doors.

Pub.d by MDarly October 10.th 1770

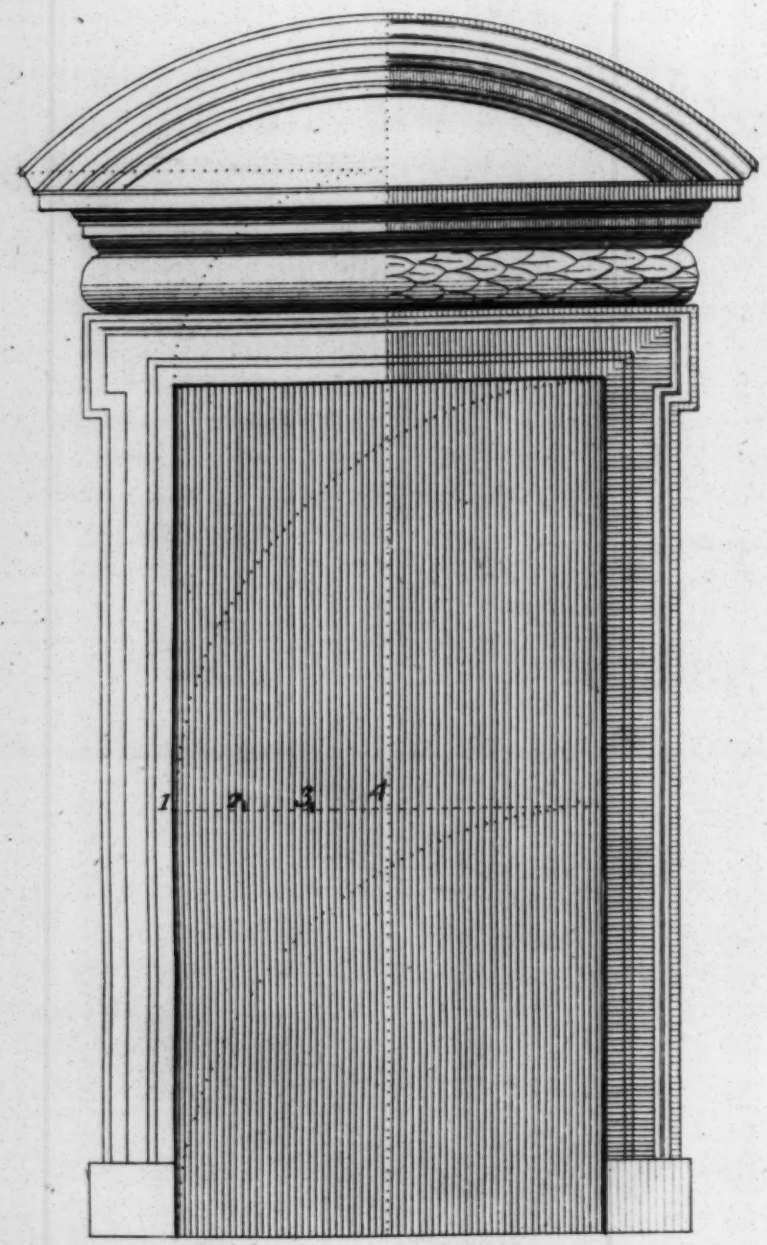
RUSTIC DOORS



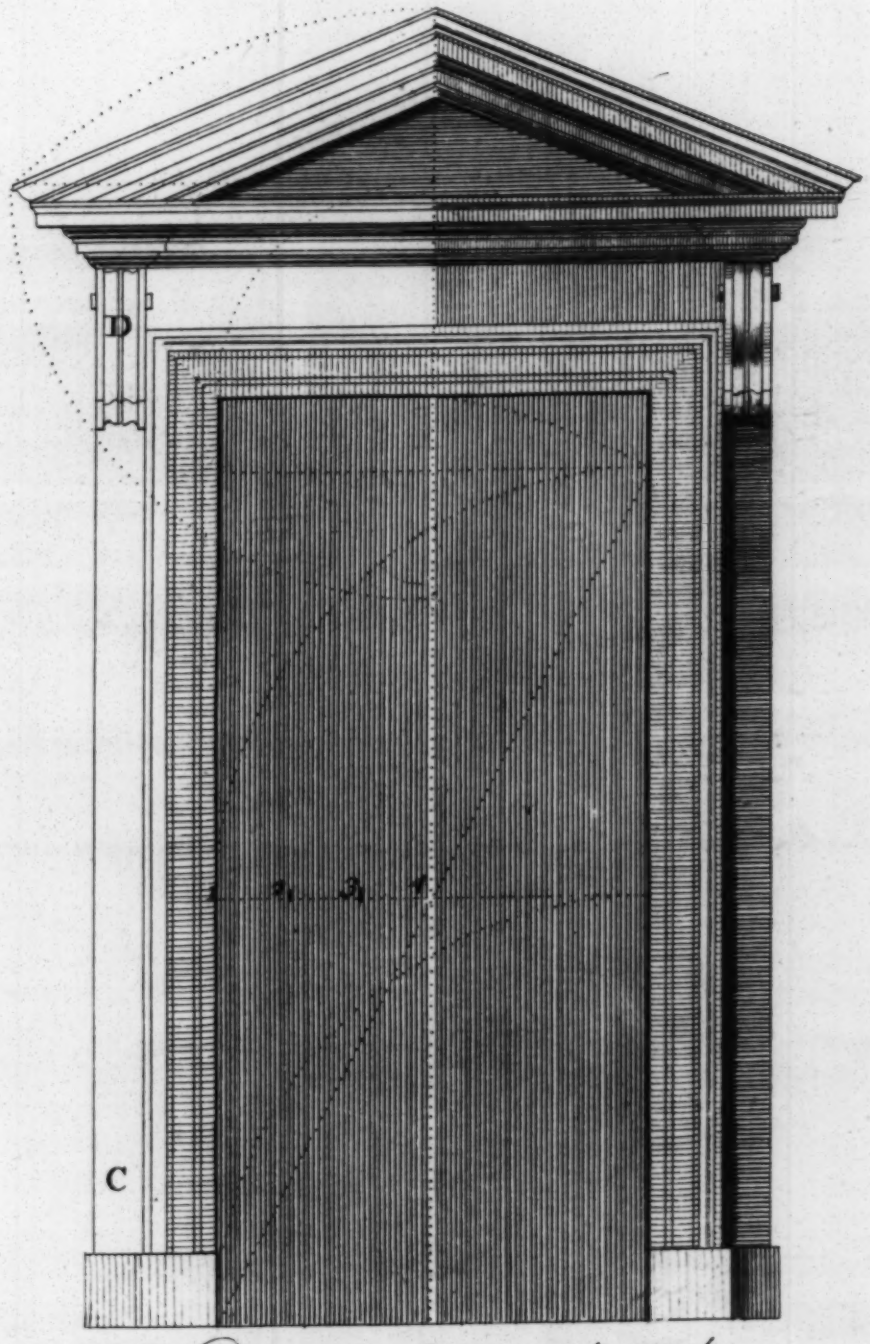
These Doors are twice their breadth in height & the manner of Draning them are easily learnt by Inspection

Pub by Darly Accor.ᵈ to Act of Parliament July 15.ᵗʰ 1770

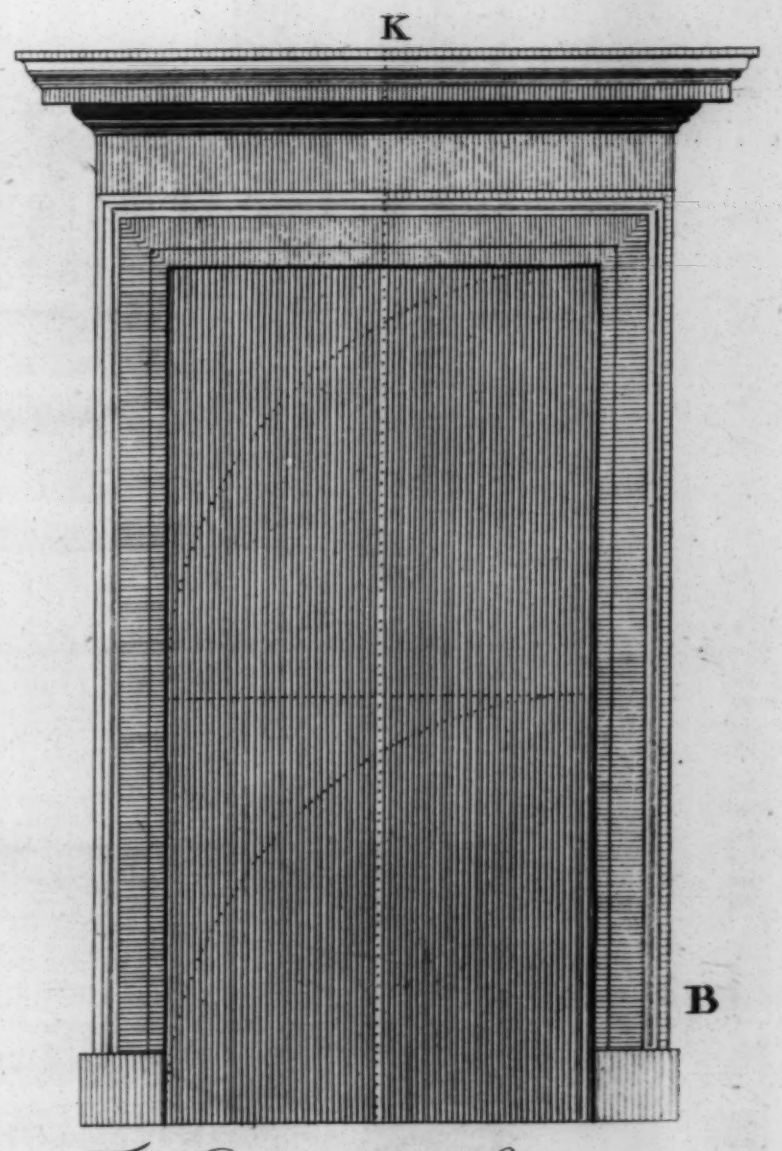
DOORS *with Architraves.*



This Door is 2 Squares, and ½ as the same proportions as **K**; *the Architrave is Kneed of ¼ part of the opening.*



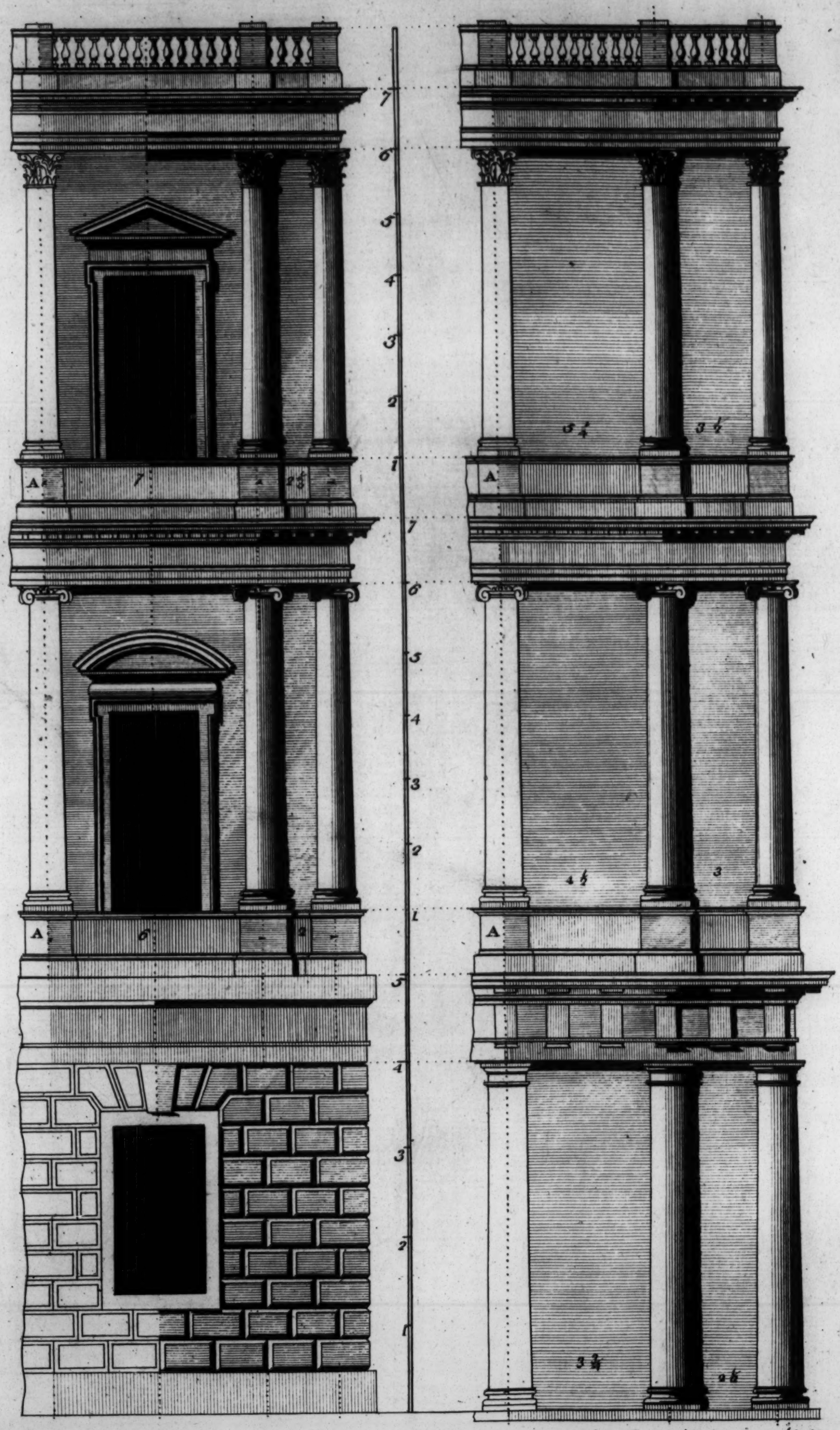
This Door is 2. Squares & the Architrave is ⅙ of the Aperture, ⅓ of the Architrave gives the Pilaster **C**; *upon which the Console* **D**. *is fixed.*



This Door opens 2 Squares, and the Architrave **B** *is ⅙ of the opening, the Architrave Frize, & Cornice are in height ½ the breadth of the opening.*

Pub.d by. Darly October 10.th 1770

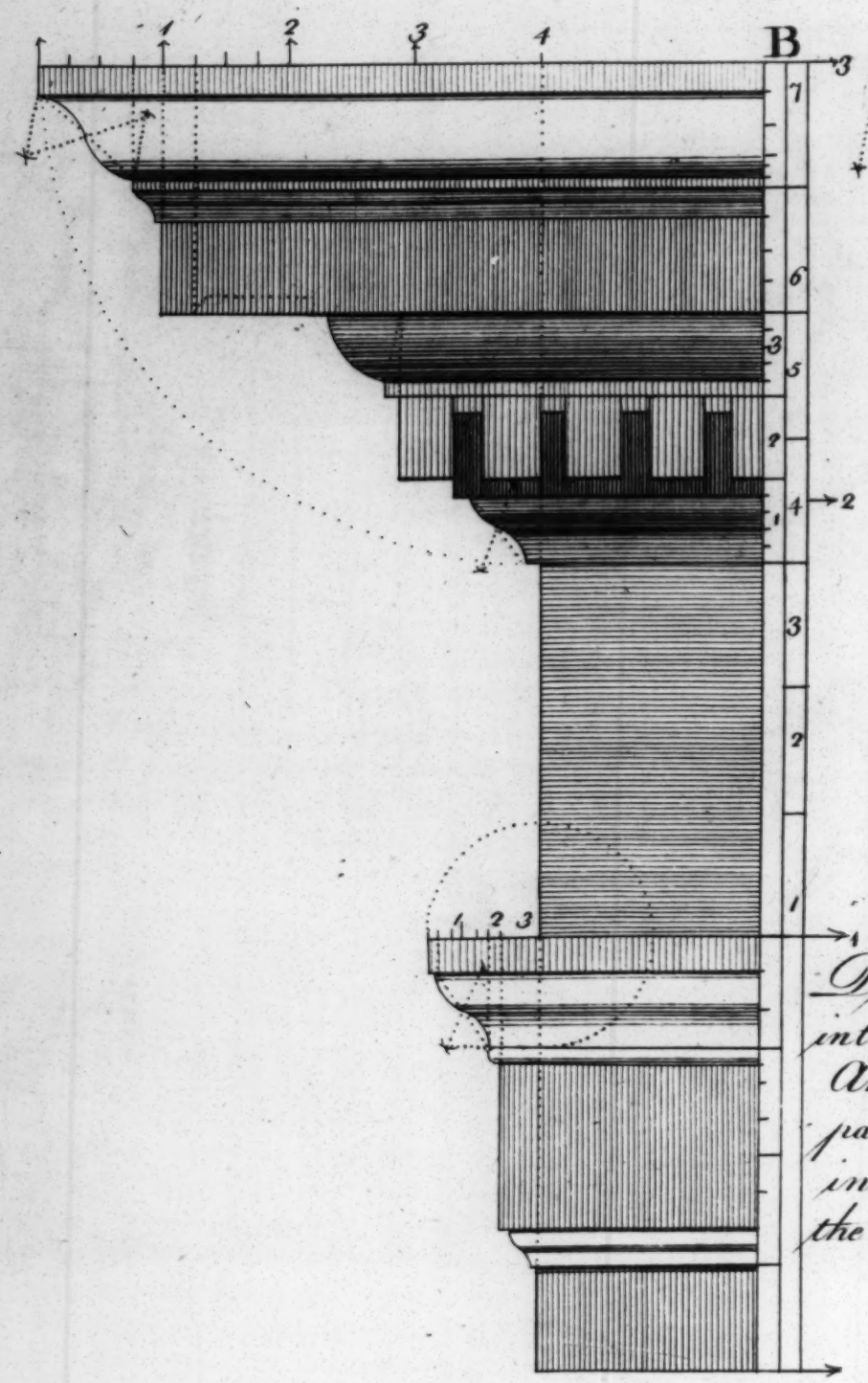
The IONIC & CORINTHIAN ORDERS *over the* DORIC



The Pedestals Vare somewhat less then the general Rules mentions, that the Breasts of the Windows should not be too high.

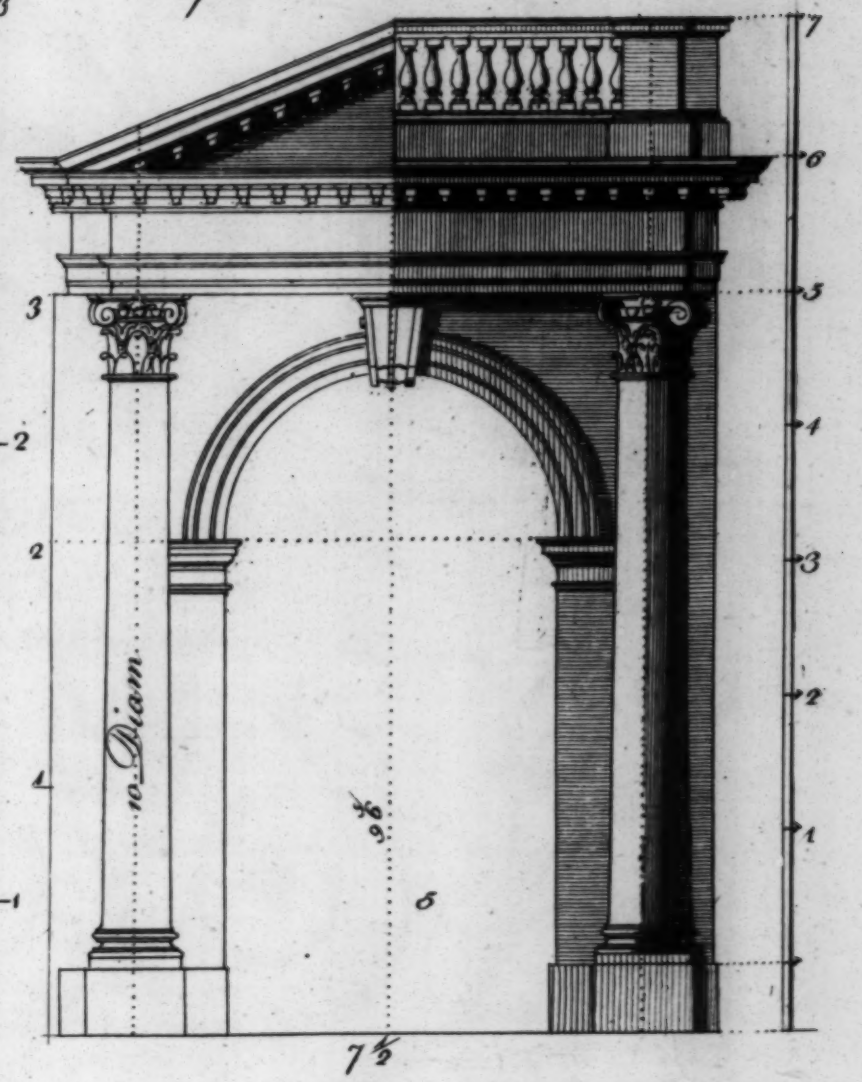
Pub.d by Darly October 10.th 1770

CORNICES for DOORS · WINDOWS & NICHES

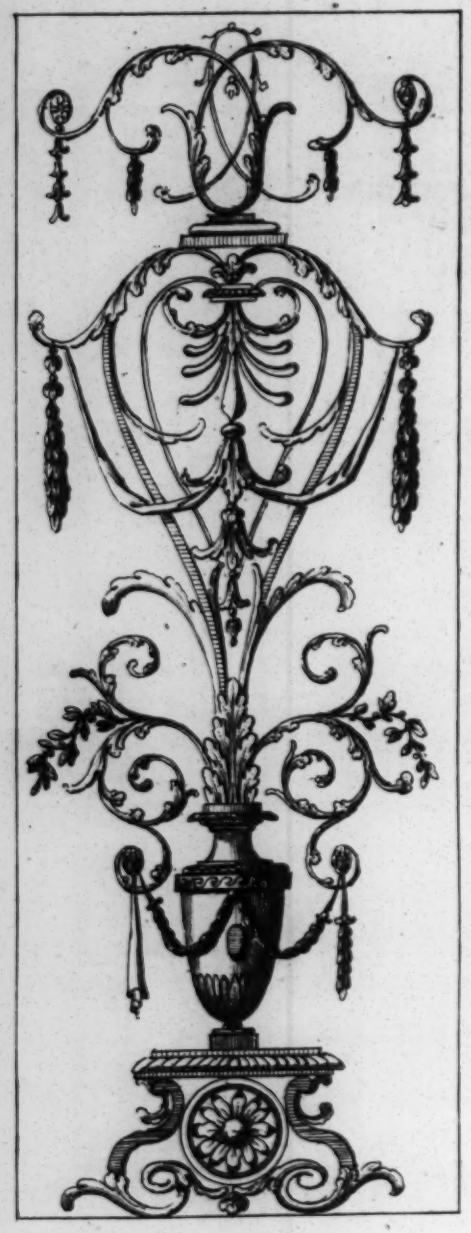


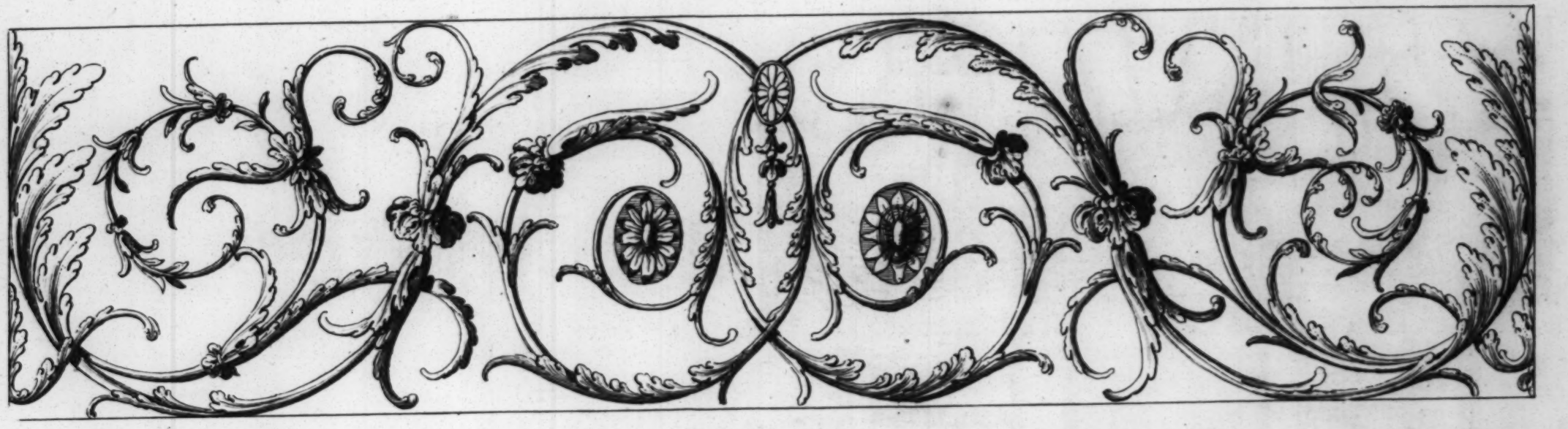
Divide the Lines A·B into 3 parts, one gives the Architrave, the other 2 parts must be Divided into 7 parts, 3 for them goes to the Frize & 4 to the Cornice.

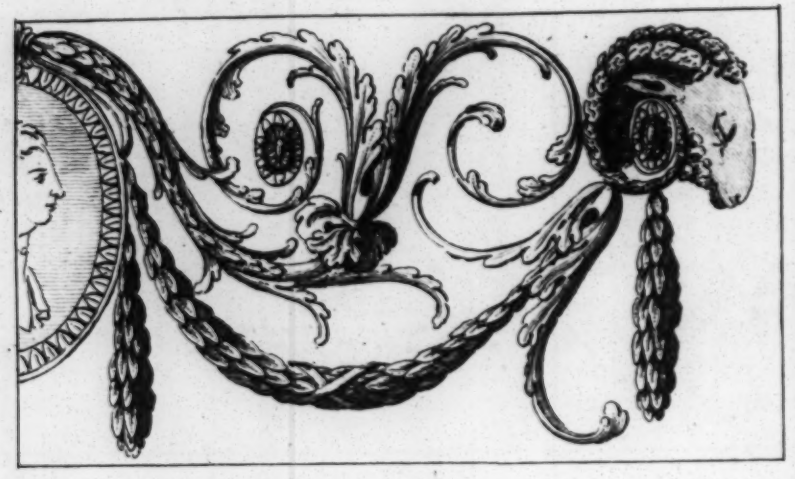
Composite Archid Door

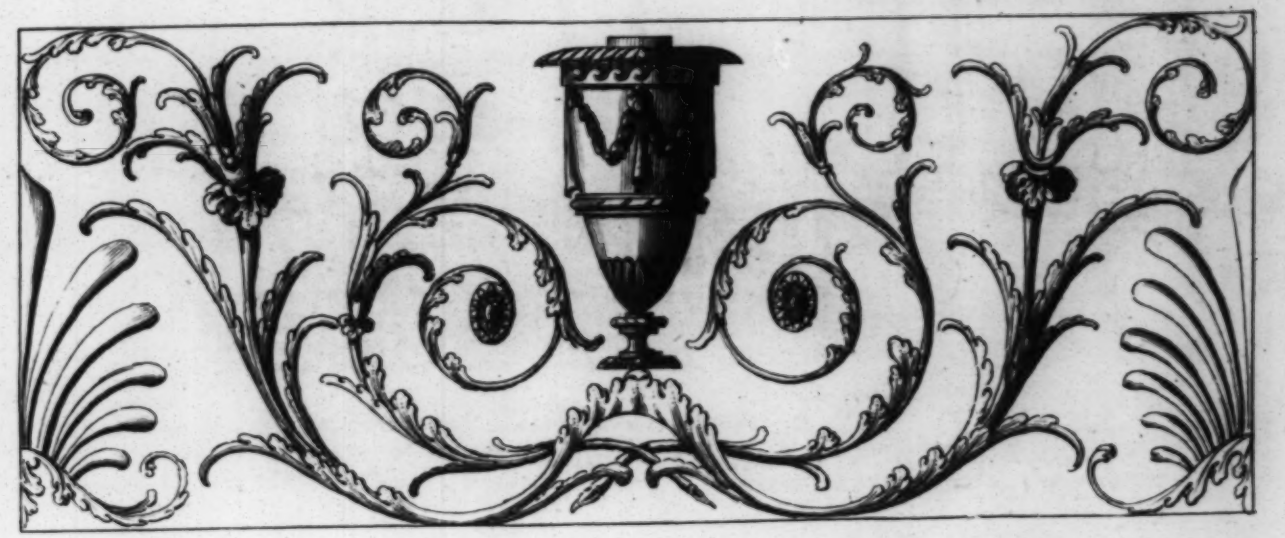


Pub.d by I. Darly October 1st 1770

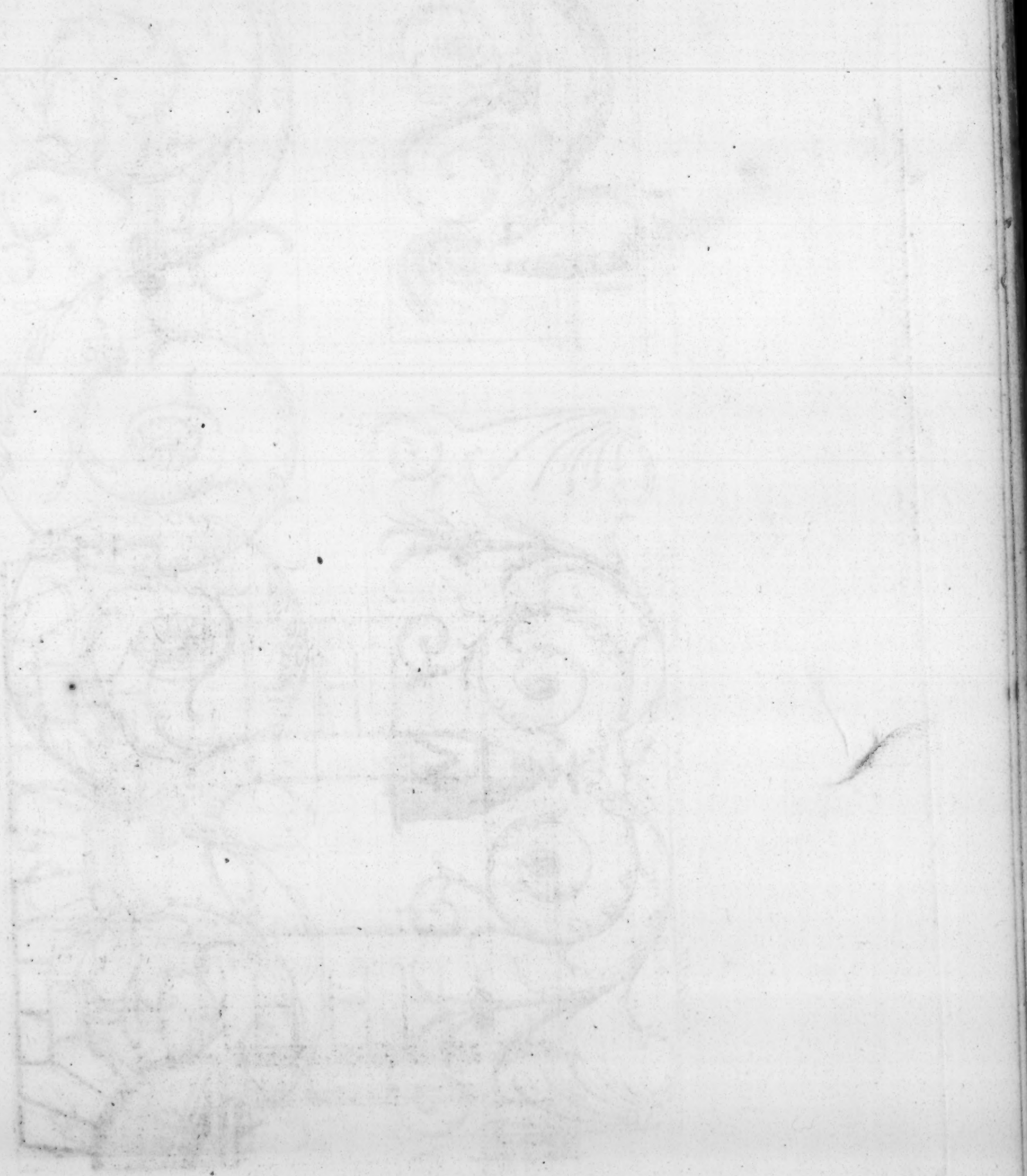




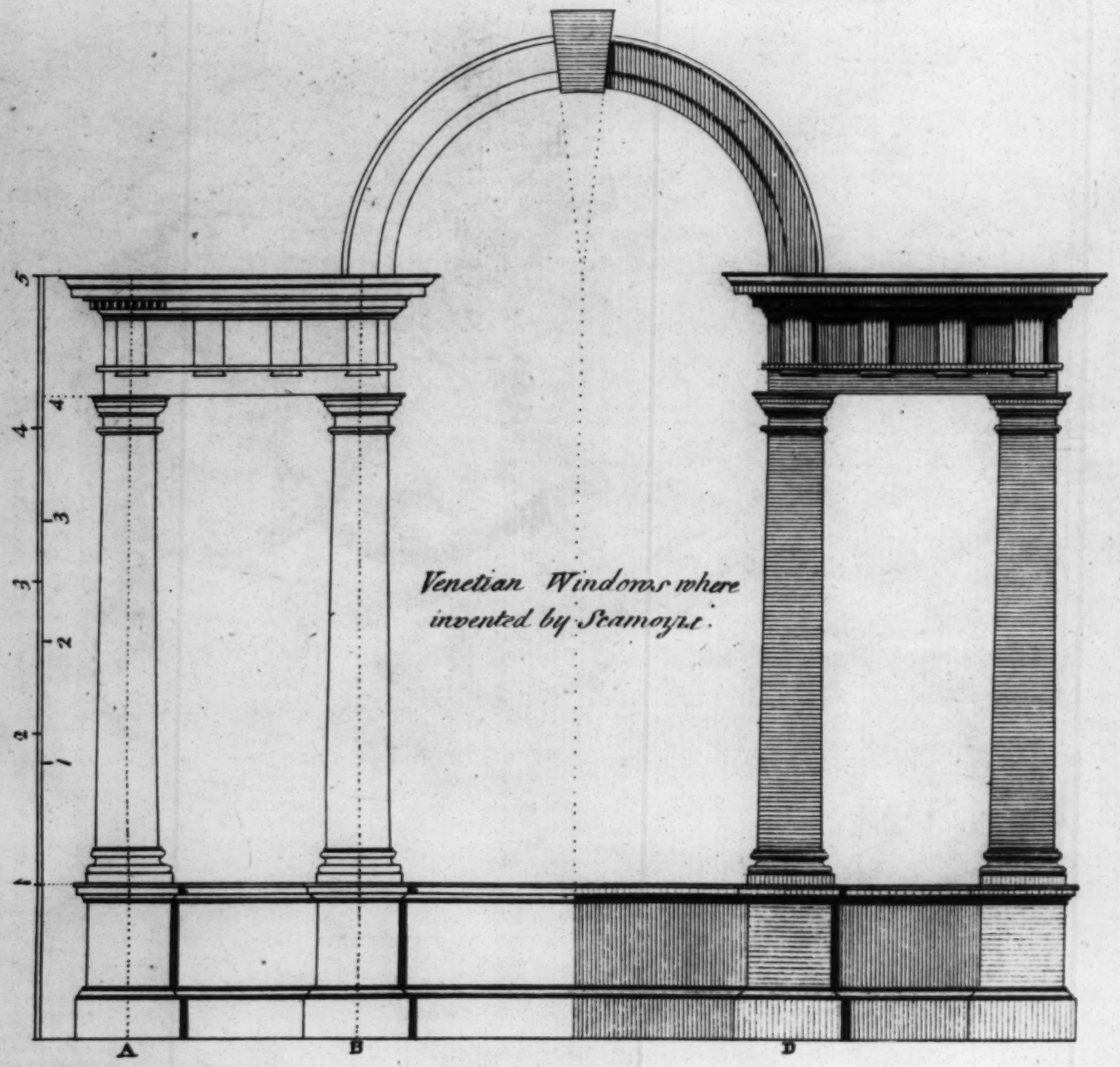




Inv.t & Pub.d by MBarby October 20.th 1770 According to Act

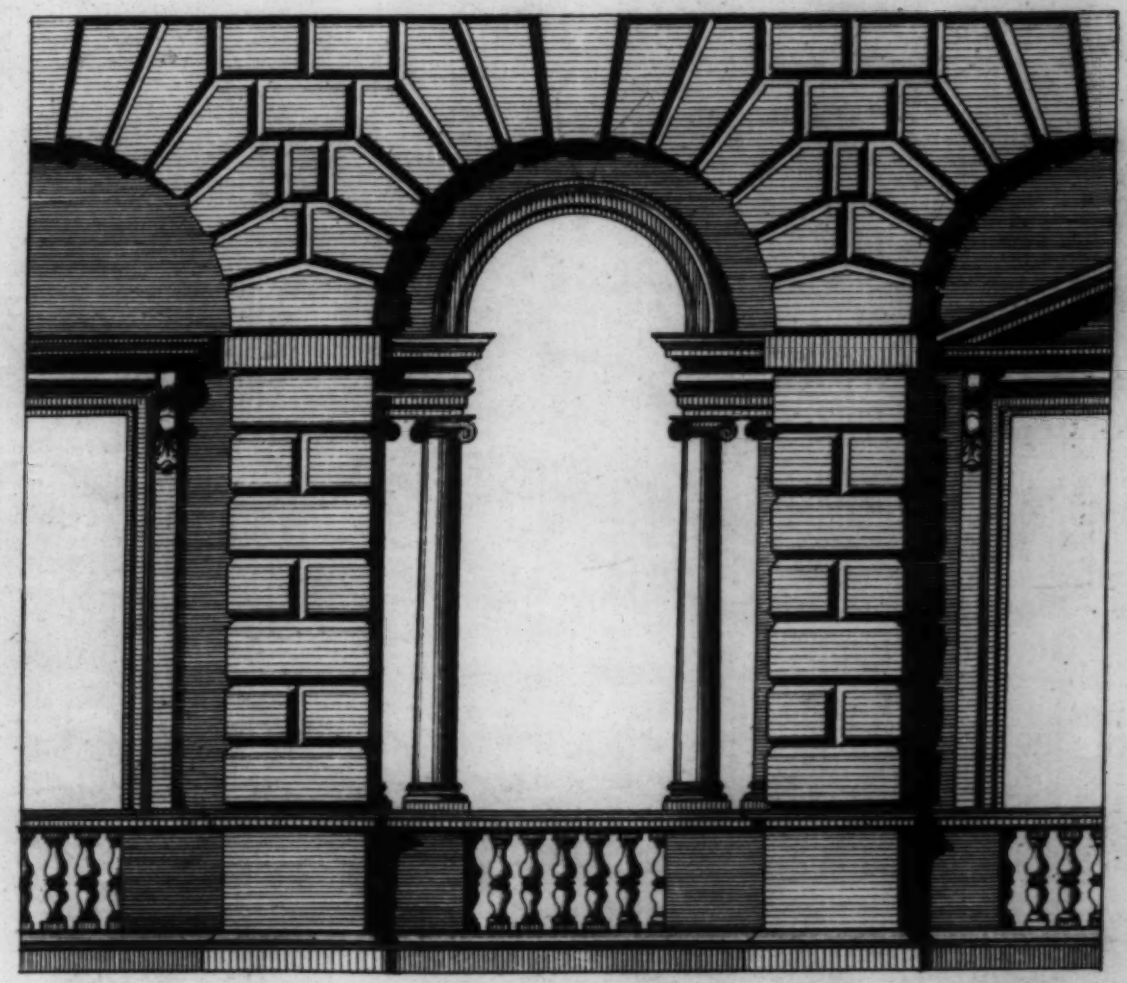


VENETIAN . WINDOWS .



Venetian Windows where invented by Scamozzi.

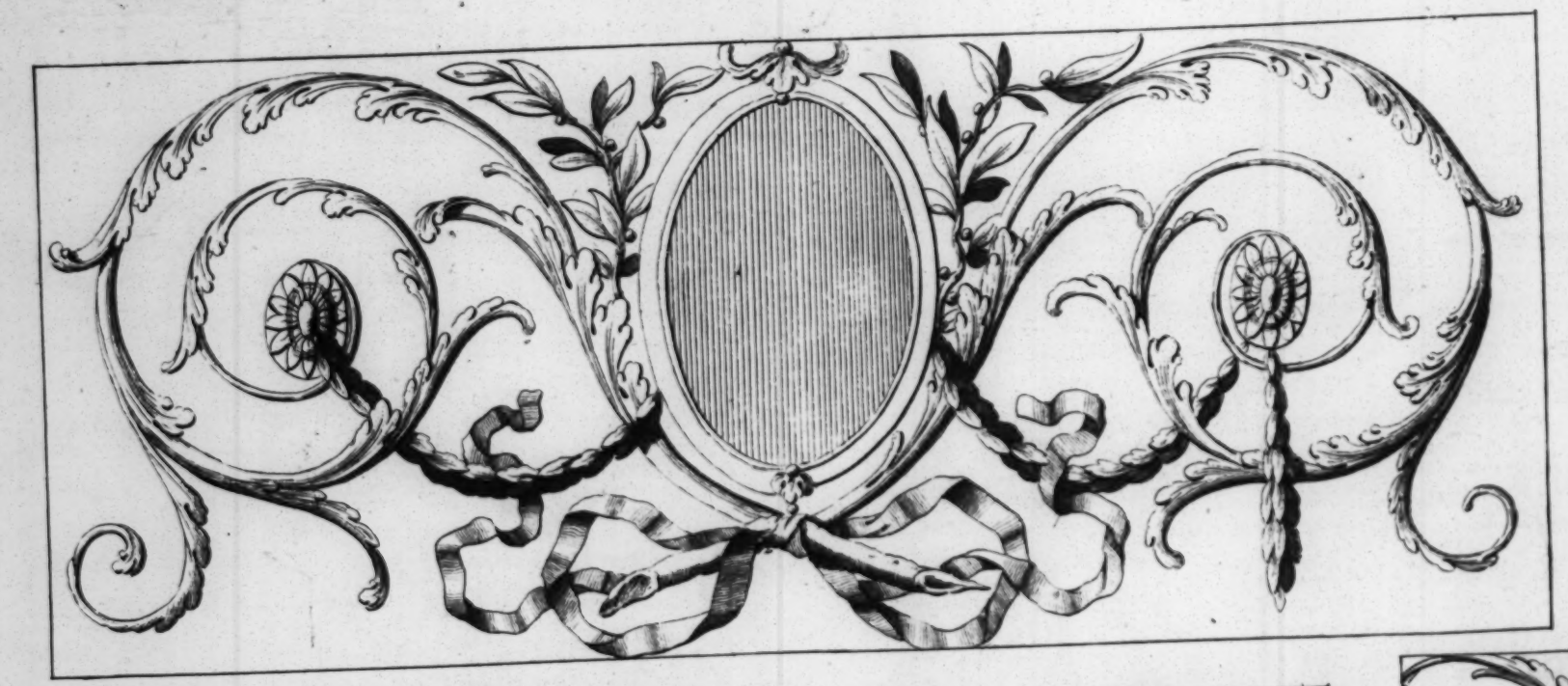
The opening from A. *to* B. *is 3 Diameters & ½.*
The opening from B. *to* D *is 7 Diameters.*

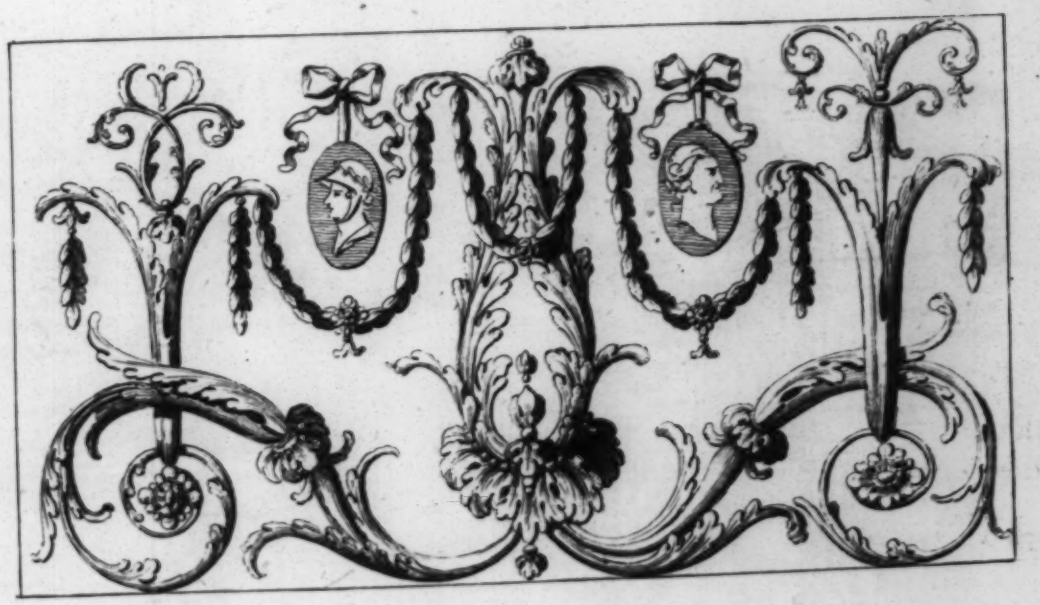


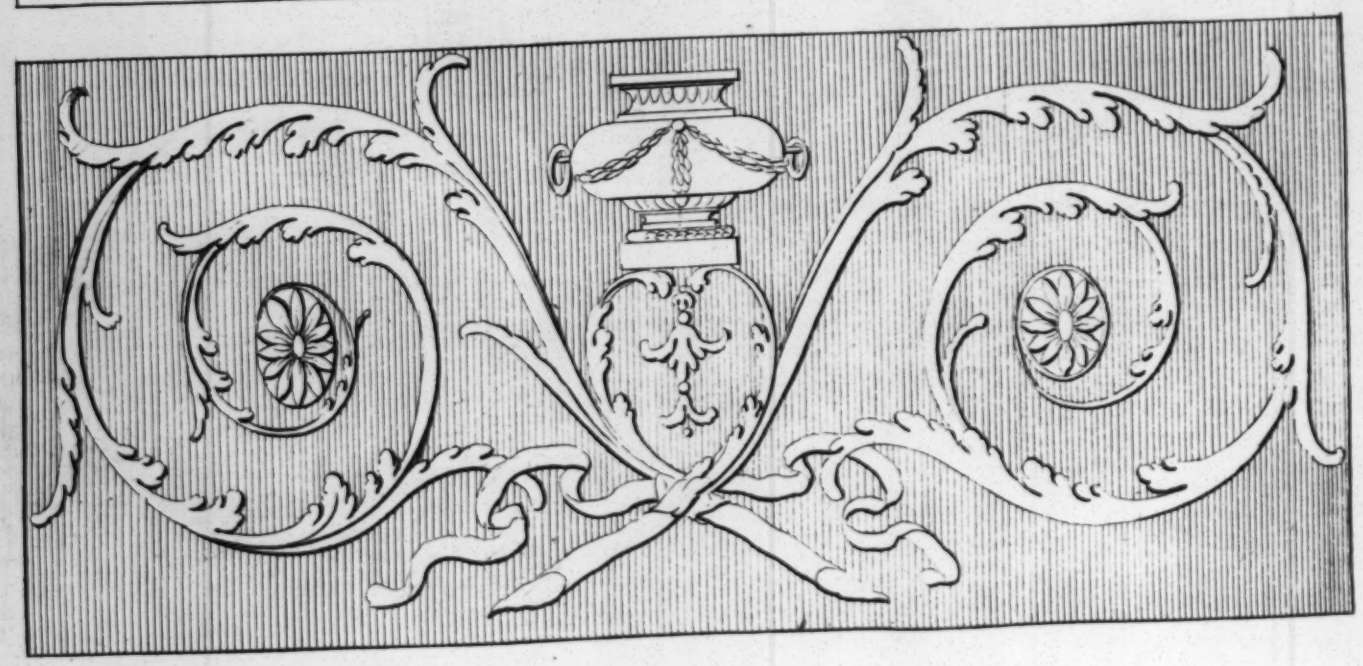
This beautifull Design is the Invention of the much admir'd Mr. Kent. these kind of Windows have a fine Effect at the Ends of Galleries. Churches &c.
NB. They must be sparingly used in common Building.

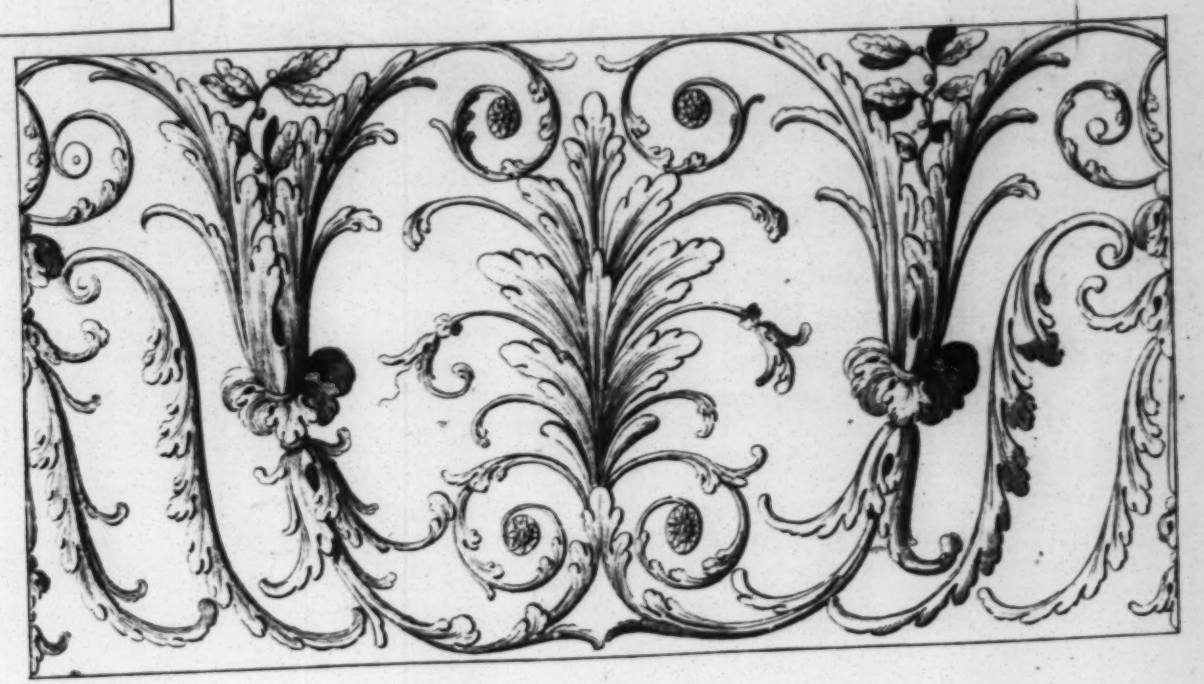
Pub.d According to Act of Parl.t by A. Darly Dec.r 6.th 1769.

TABLETS & FRIZES

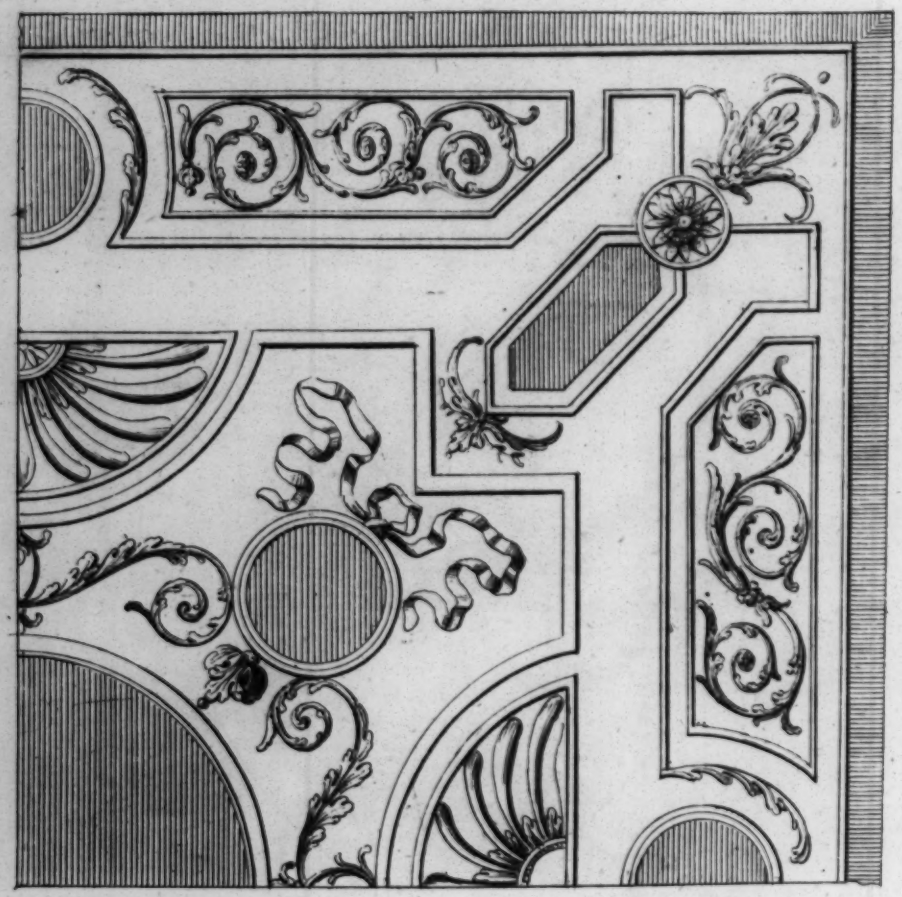


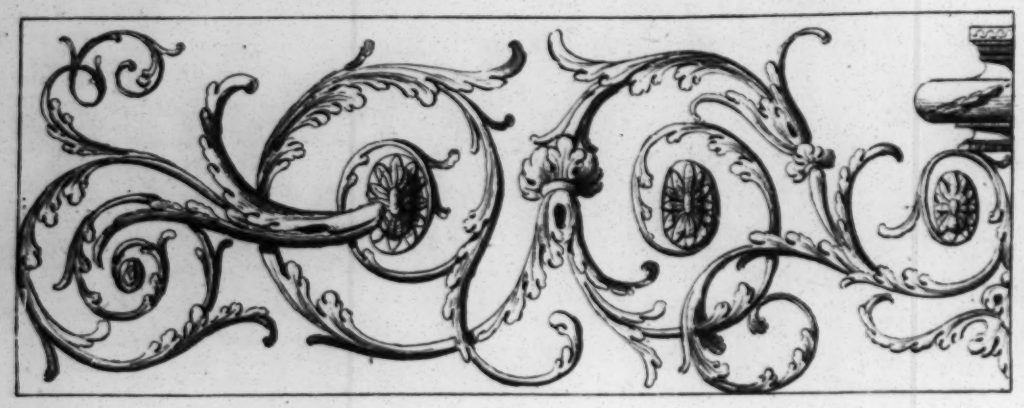


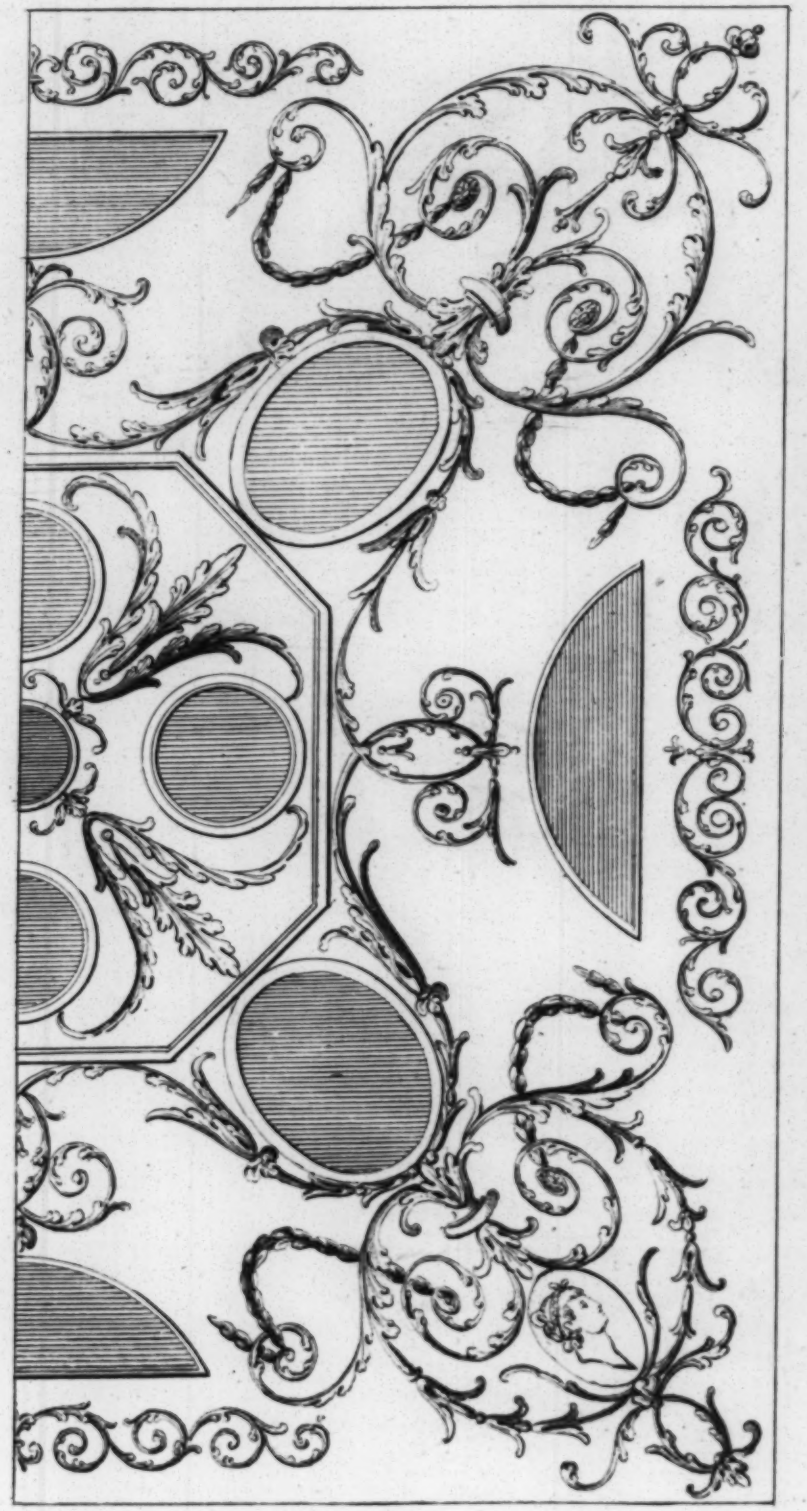


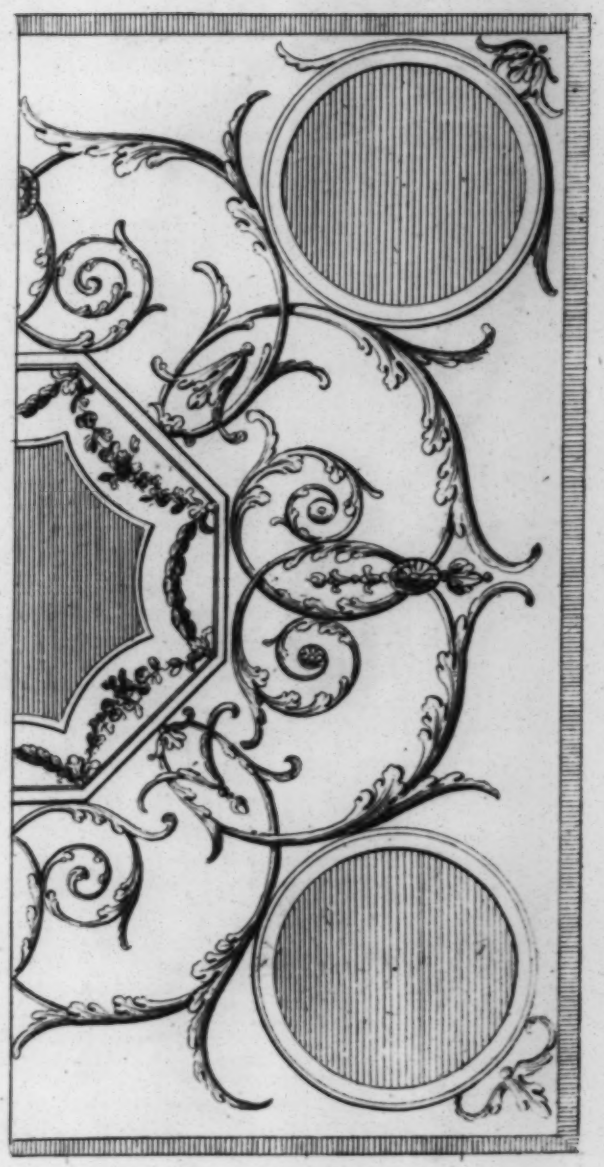


Invented & Pub.d by M.r Darly Accor.g to Act Oct.r 6.th 1770



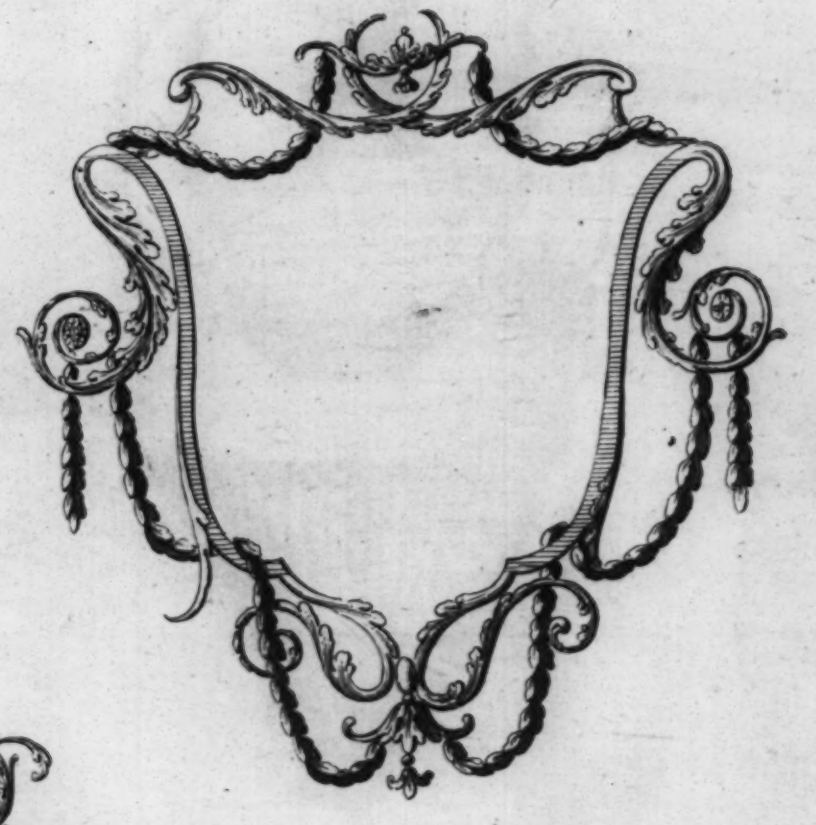


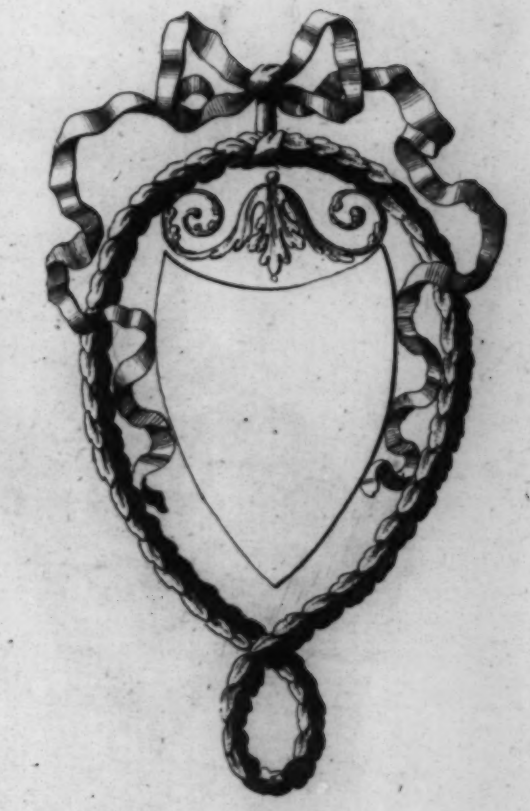


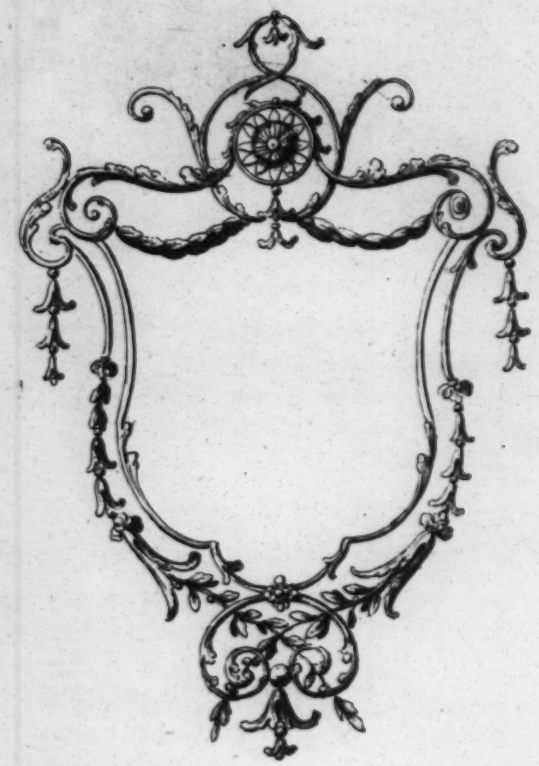


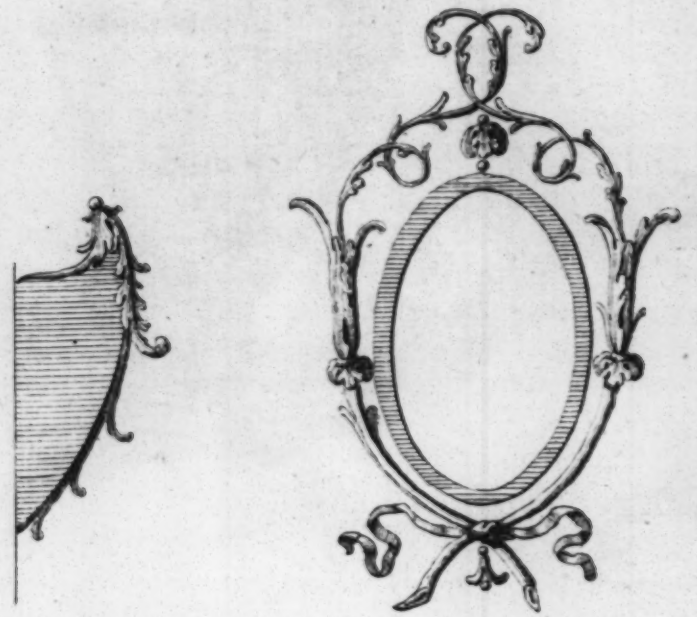
Invented & Pub.d by Matt Darly Nov.r 5.th 1770

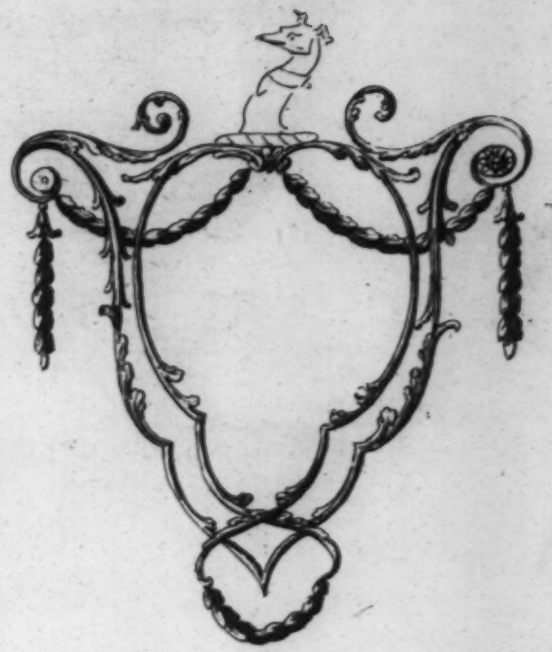
SHIELDS.









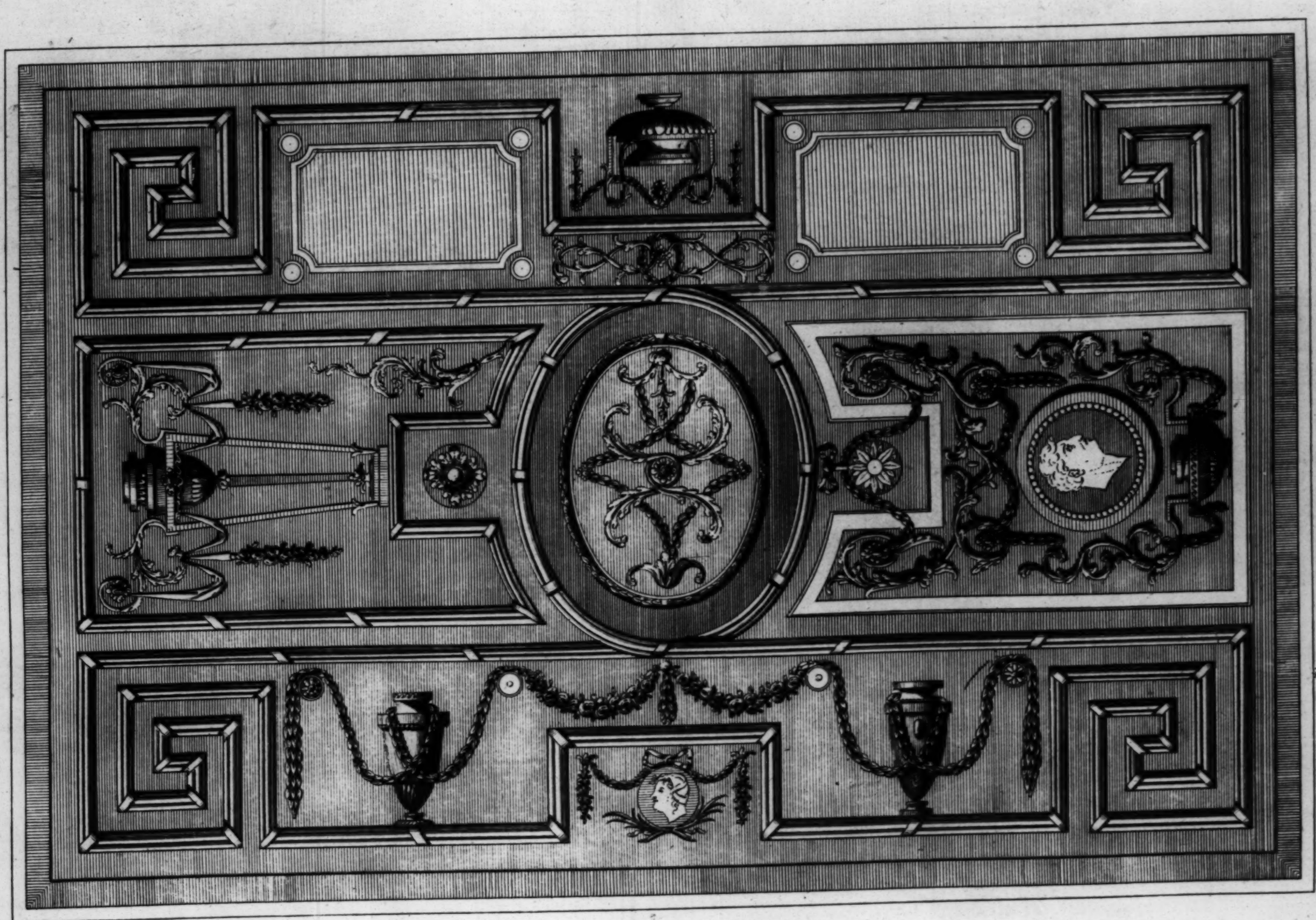


Invented & Pub.d by M.Darly, Novem.r 12.th 1770 Accor.g to Act

VASES

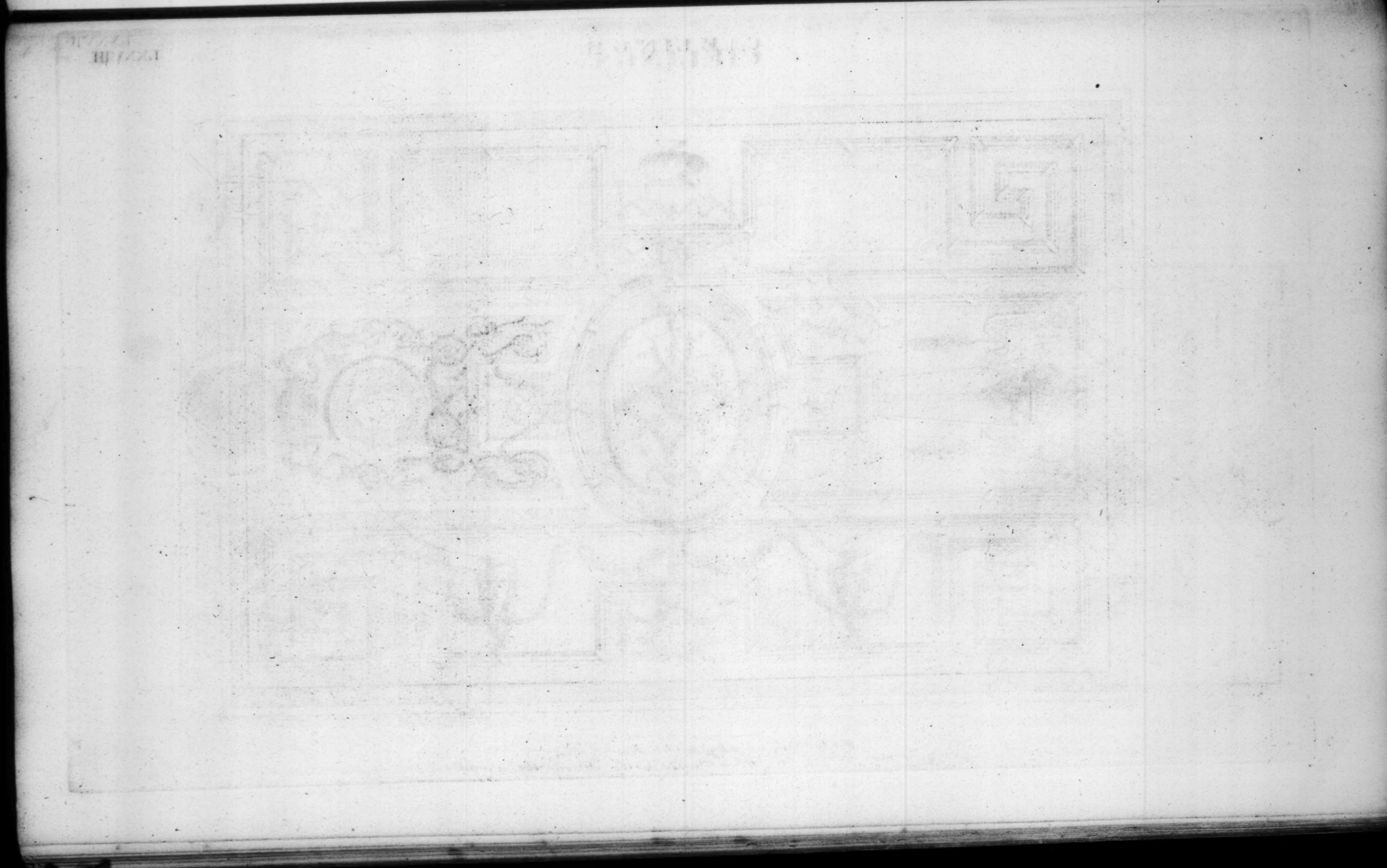
Invented & Pub.d by Mdarly Oct.r 30th 1770 According to Act

CIELINGS



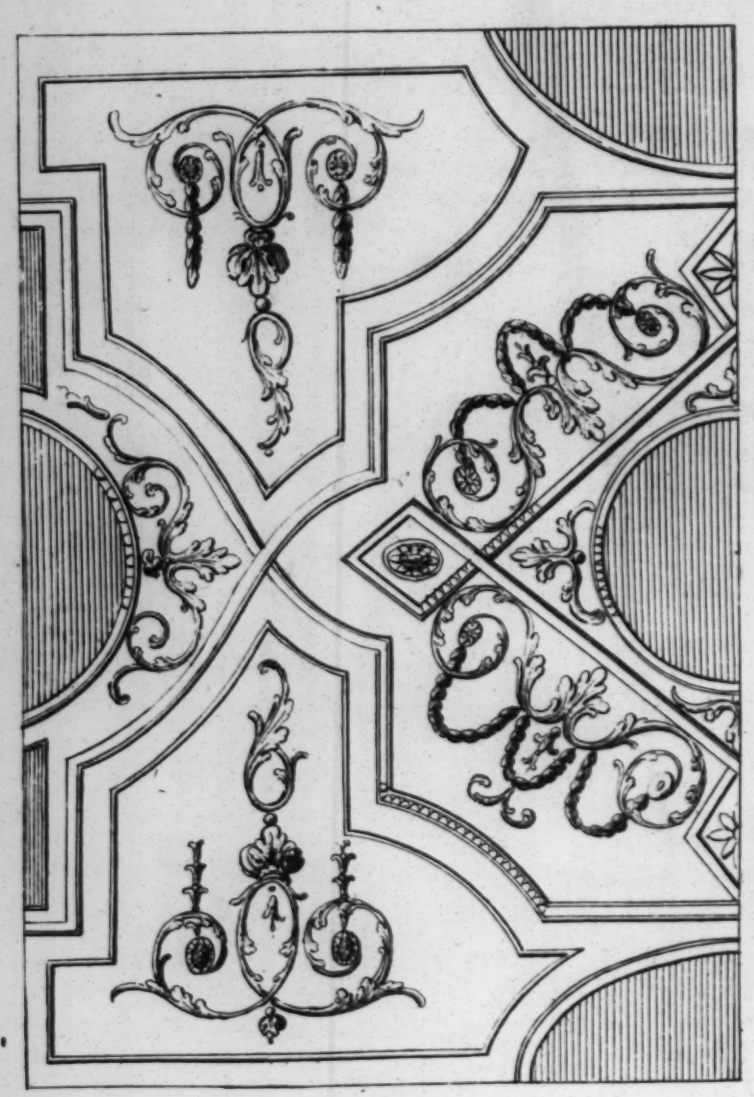
D. Darly Jn.r

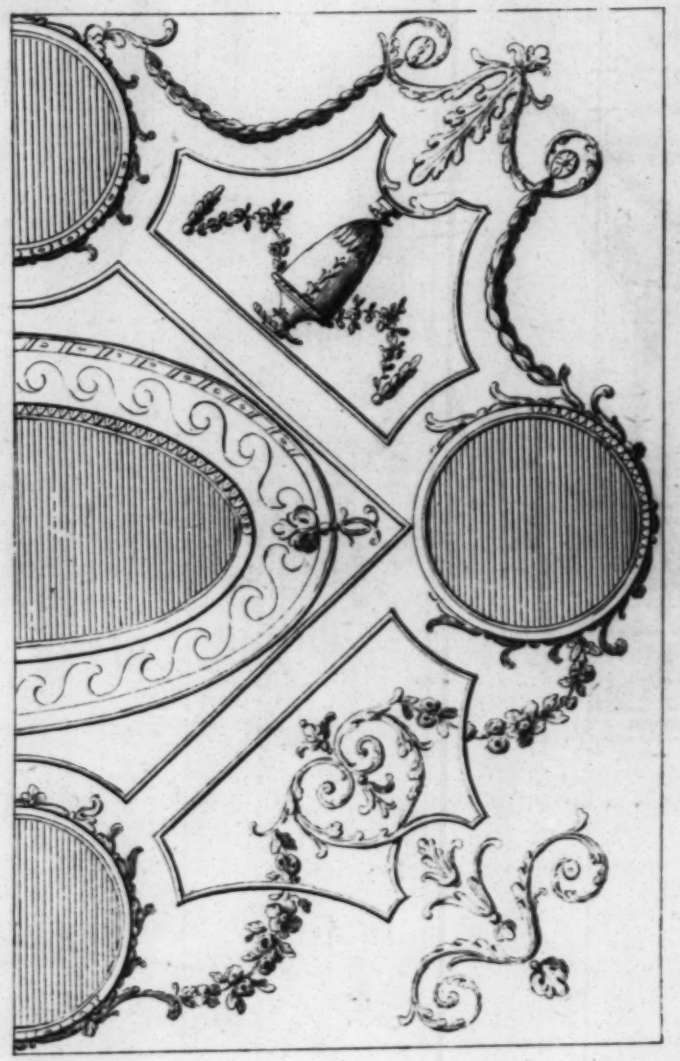
Pub by MDarly . According to Act June 5.th 1775

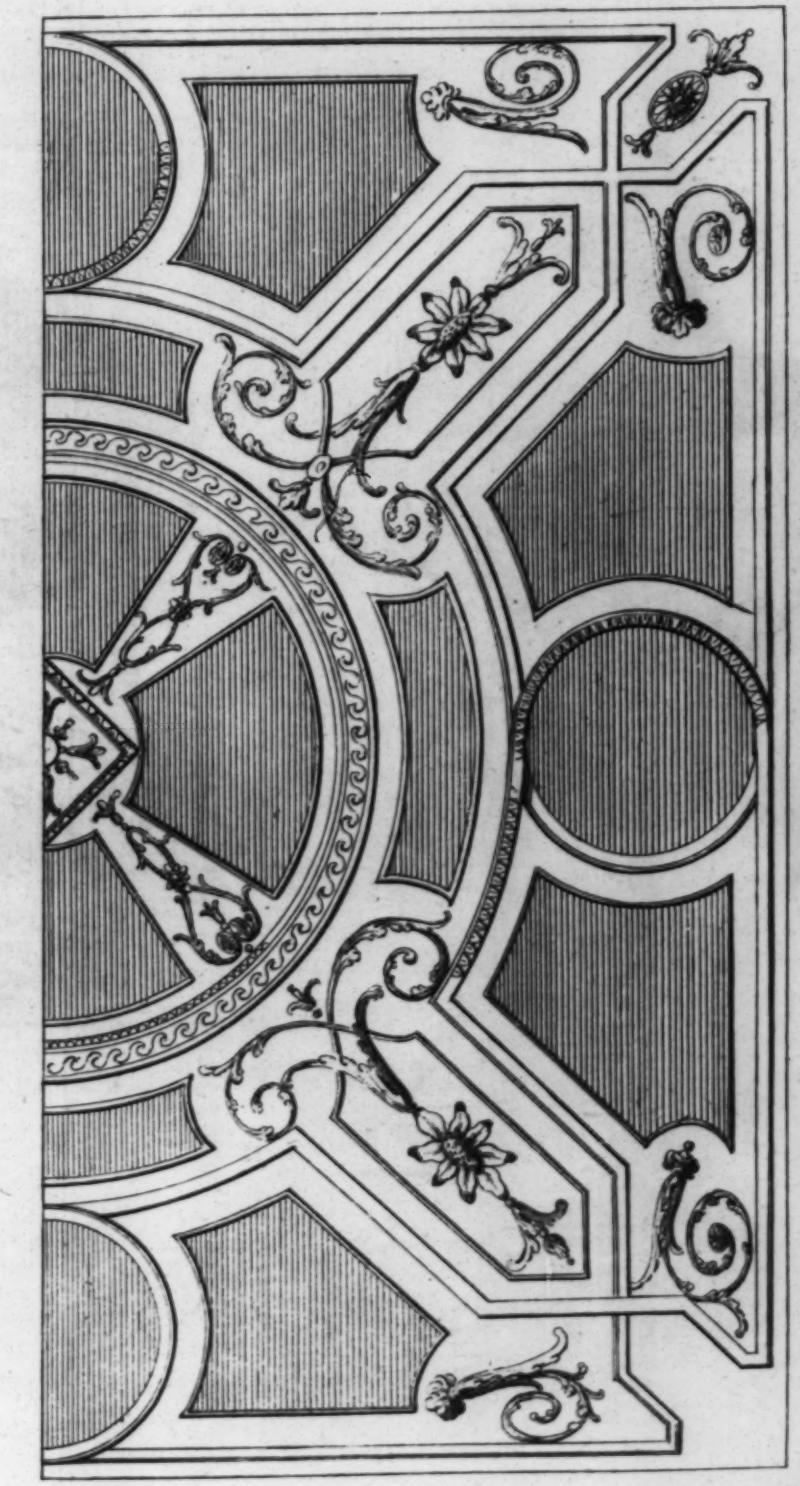


CIELINGS

The shaded Compartments are intended for Paintings

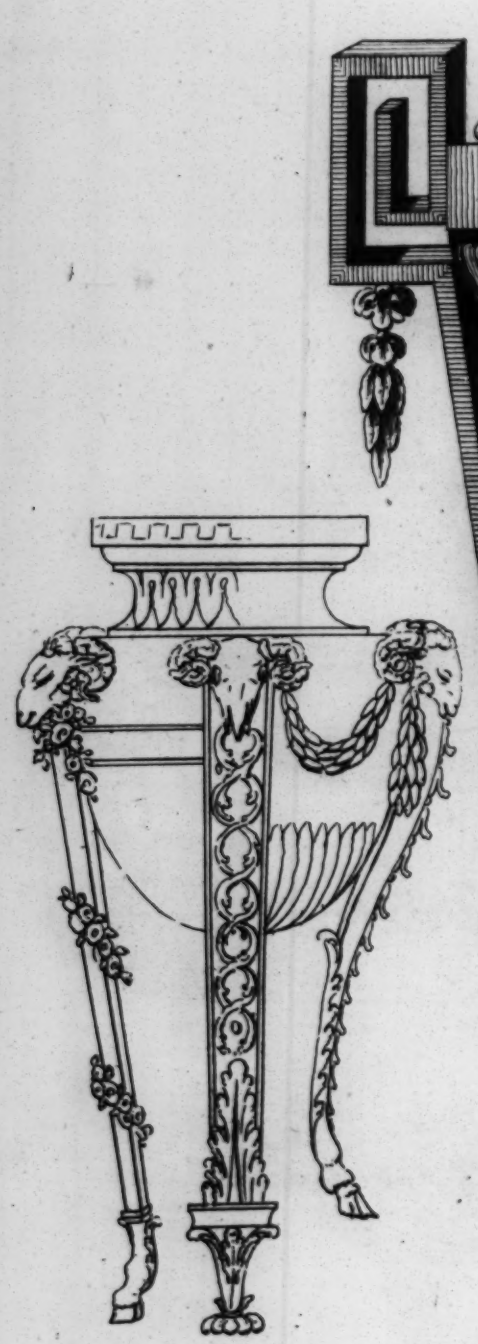


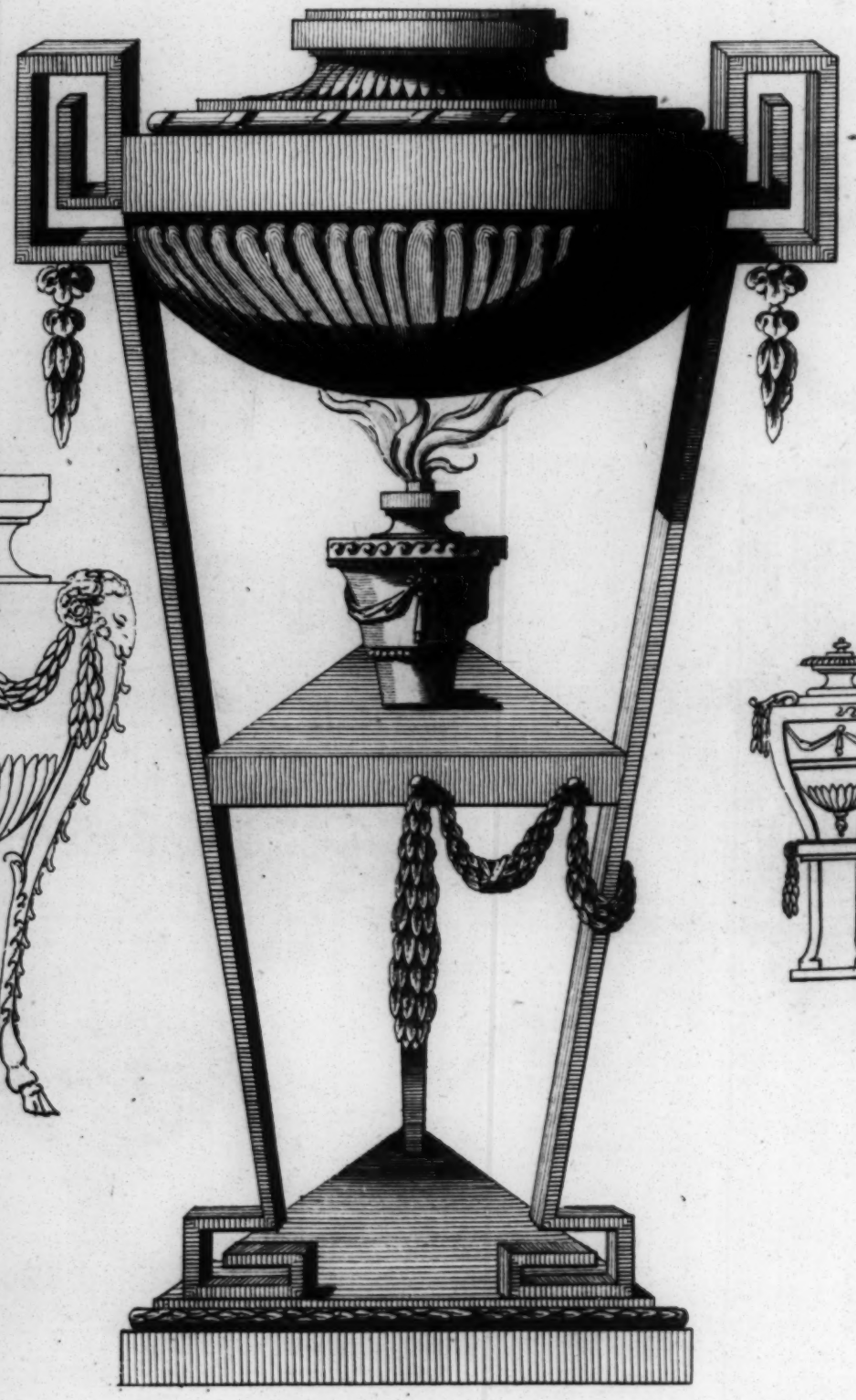


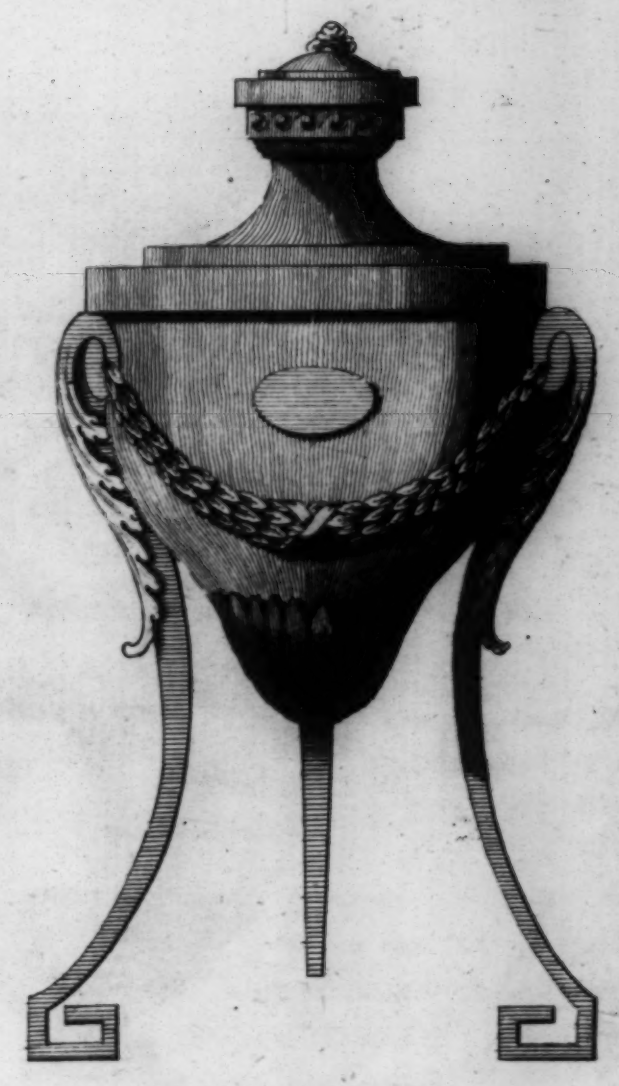


Invented & Publd. Accordg. to Act of Parliament by Darly Octr. 12th 1770

TRIPODS

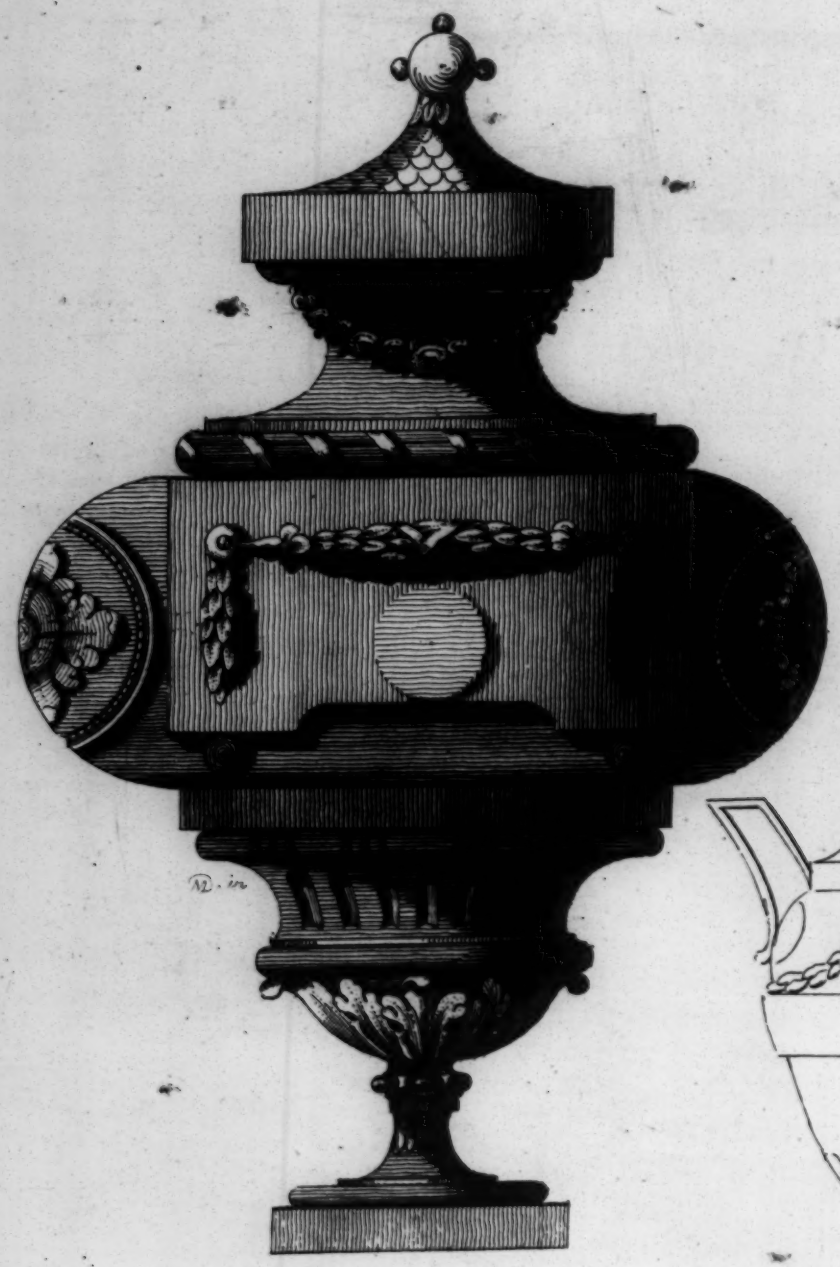


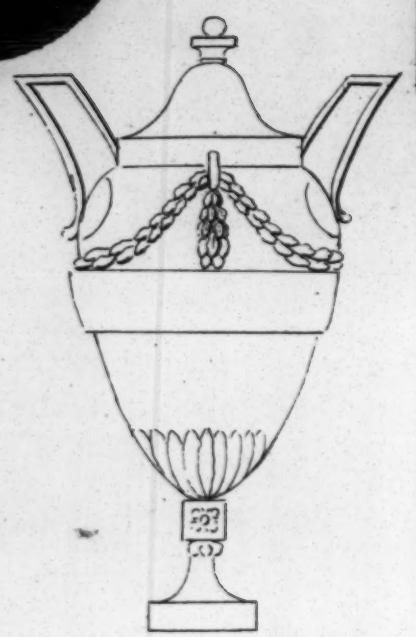


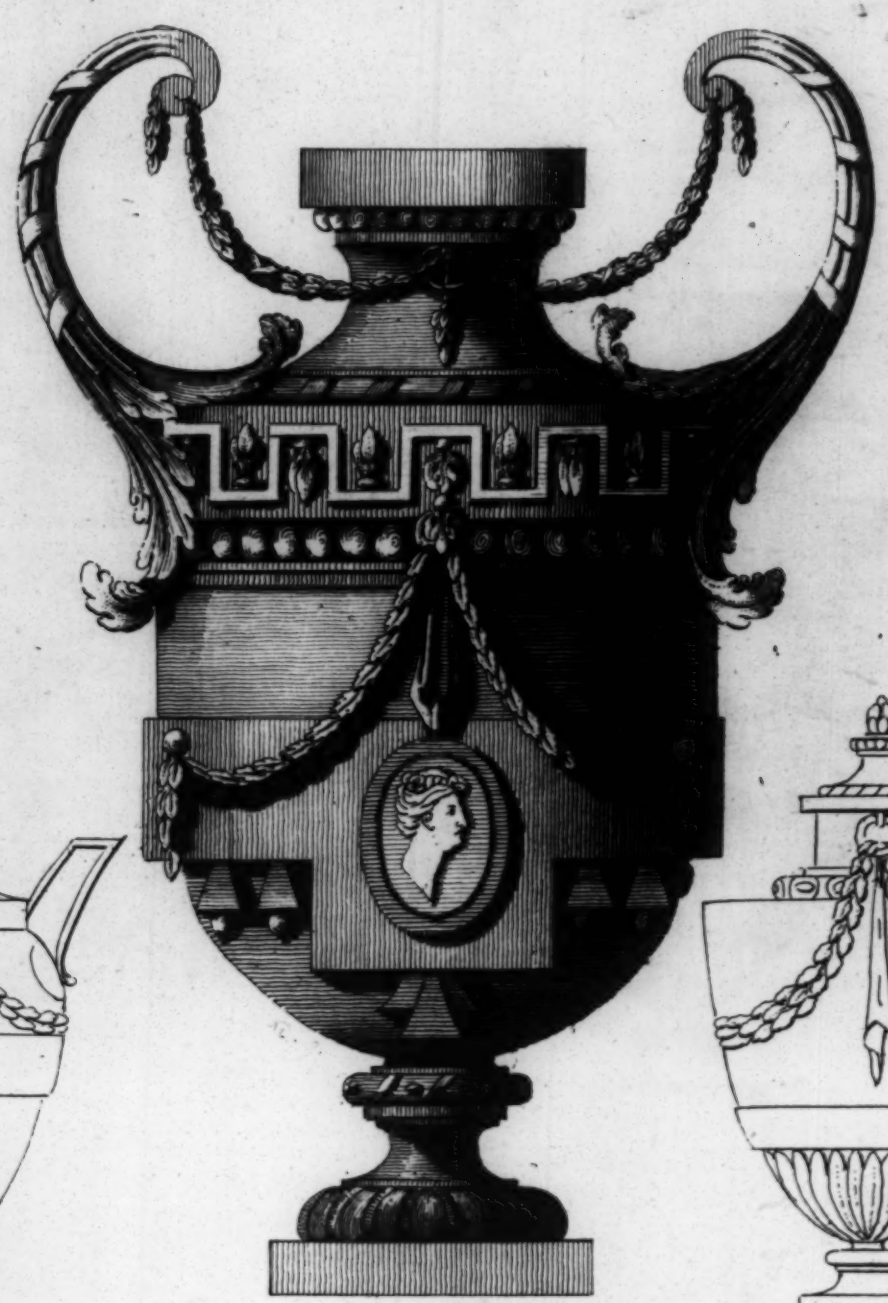


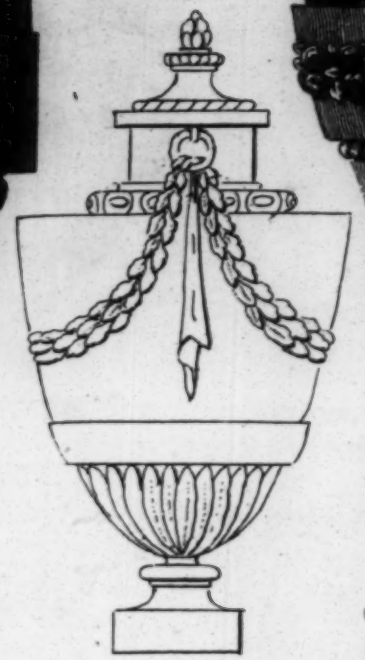
Pub by MDarly accor.ᵗ to Act June 5.ᵗʰ 1770

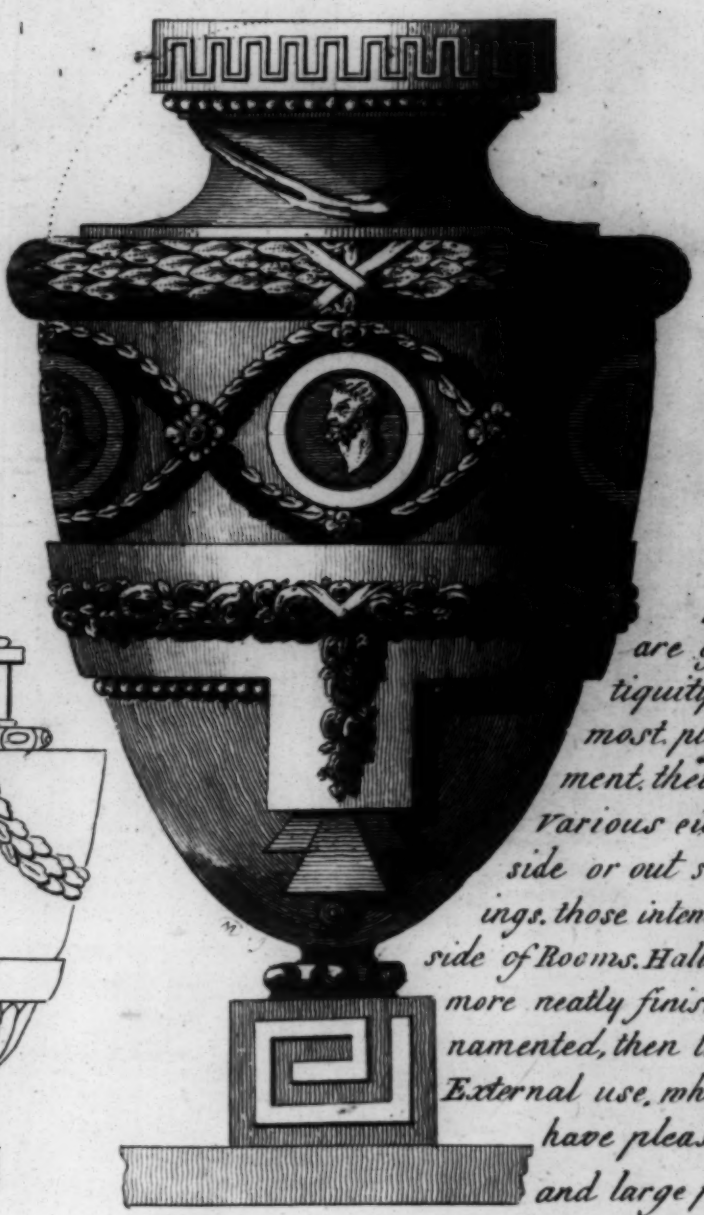
VASES *and* URNS *in the Antique Taste.*











Vases are of great Antiquity, and are a most pleasing Ornament. their uses are various either for Inside or out side of Buildings. those intended for the inside of Rooms. Halls. &c. may be more neatly finish'd and Ornamented, then those for the External use, which shou'd have pleasing forms and large parts. & never to be loaded with trifling Ornaments.

Pub.d According to Act of Parl.t by MDarly Dec.r 1.st 1709.

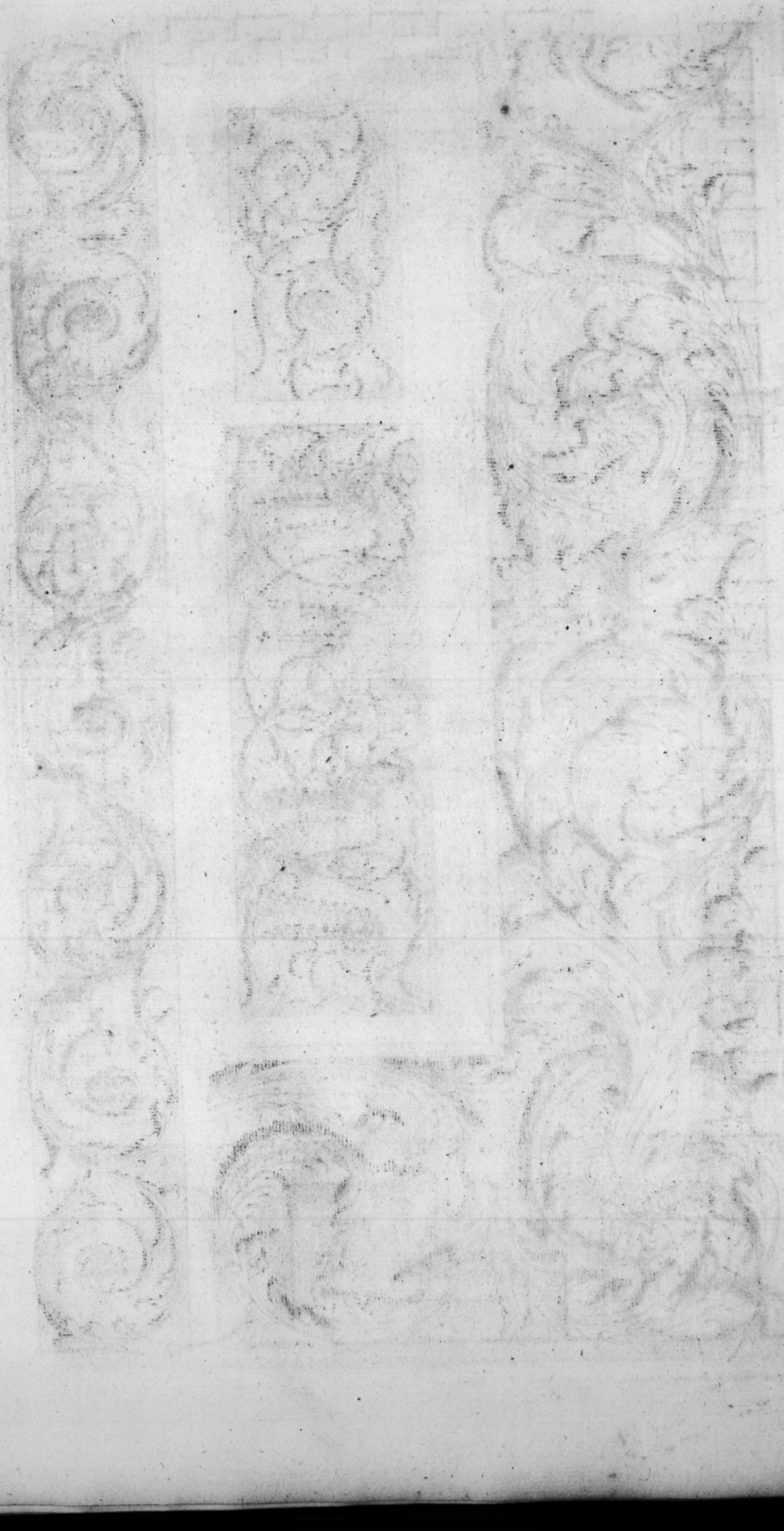
MDarly. sc.

Four ANTIQUE VASES.

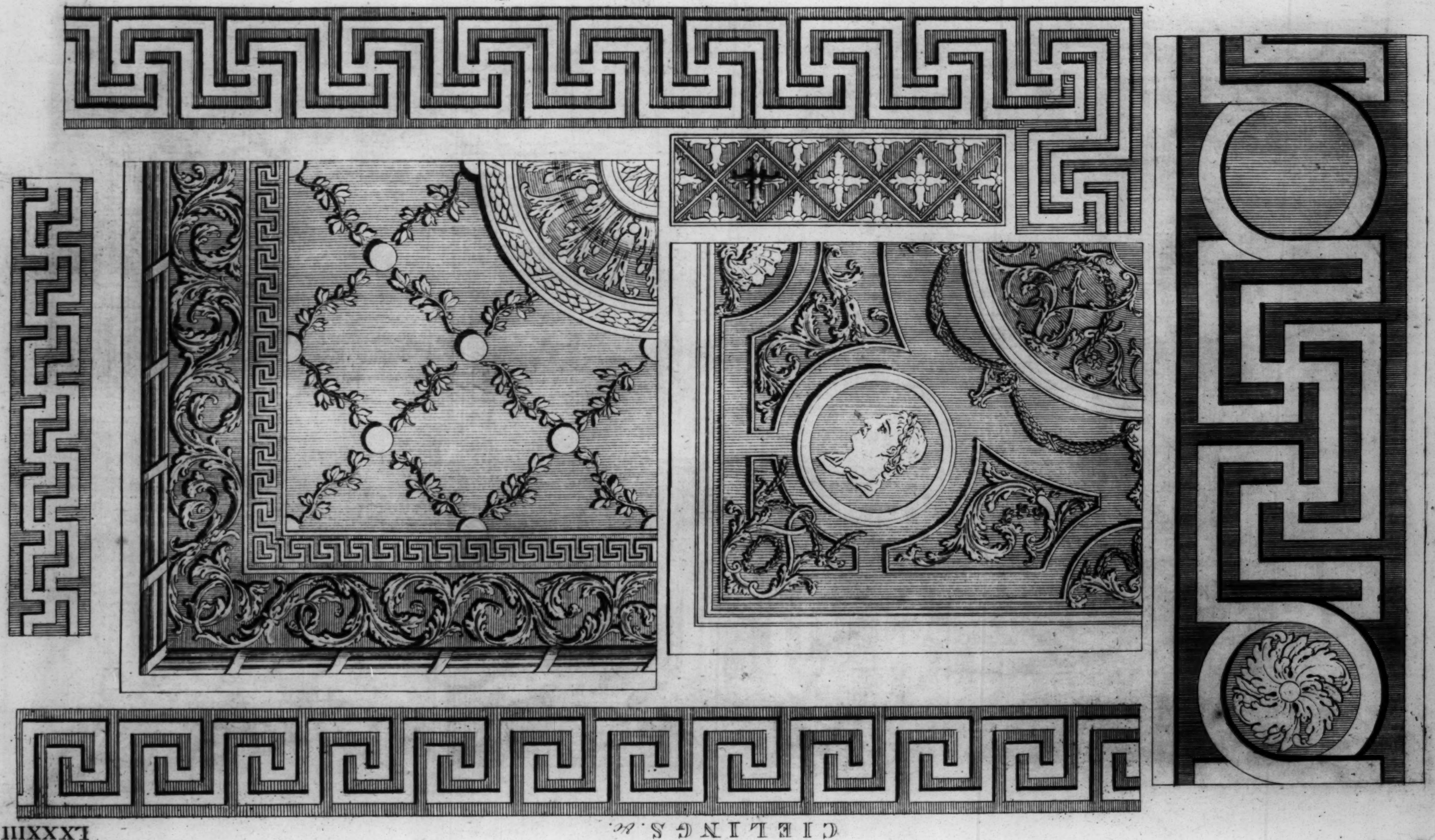
Pub.d by M.Darly According to Act of Parl.t March 15.th 1770.

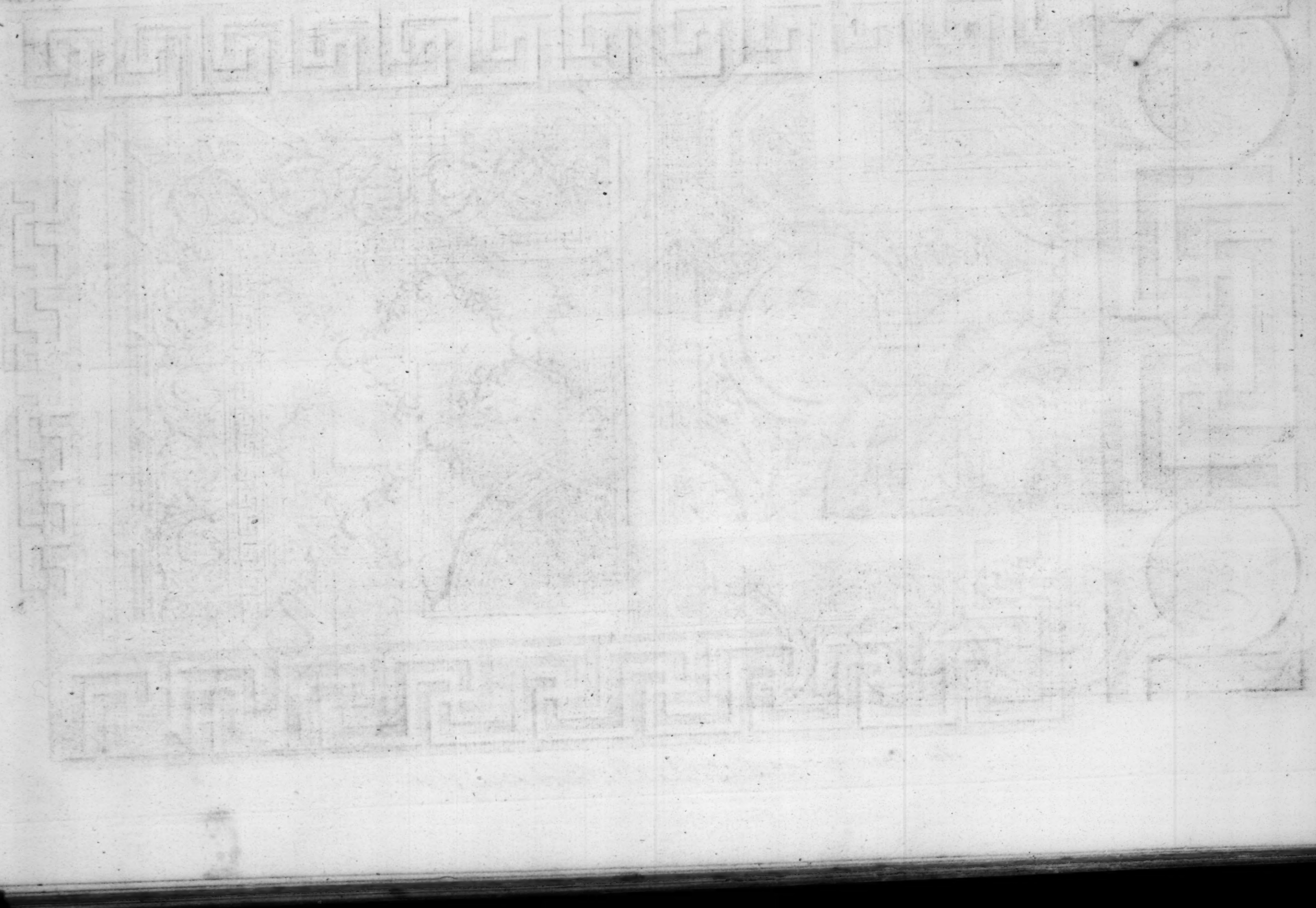
FRIZES

Pub.d According to Act of Parl.t by Mordy Dec.r 6. 1769.

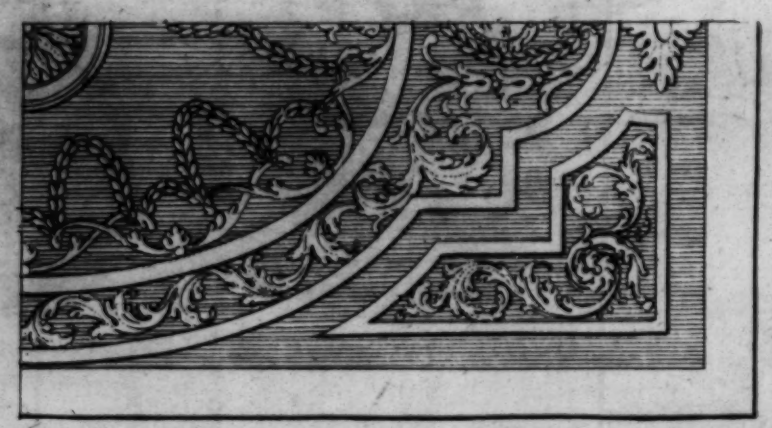


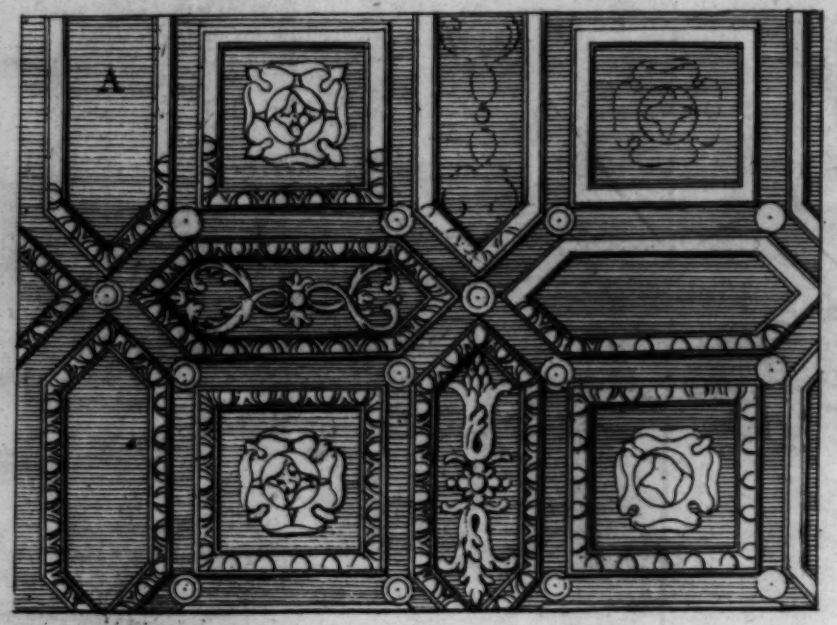
Ad Decretum &c. Sept. 1st May 2nd 1765.

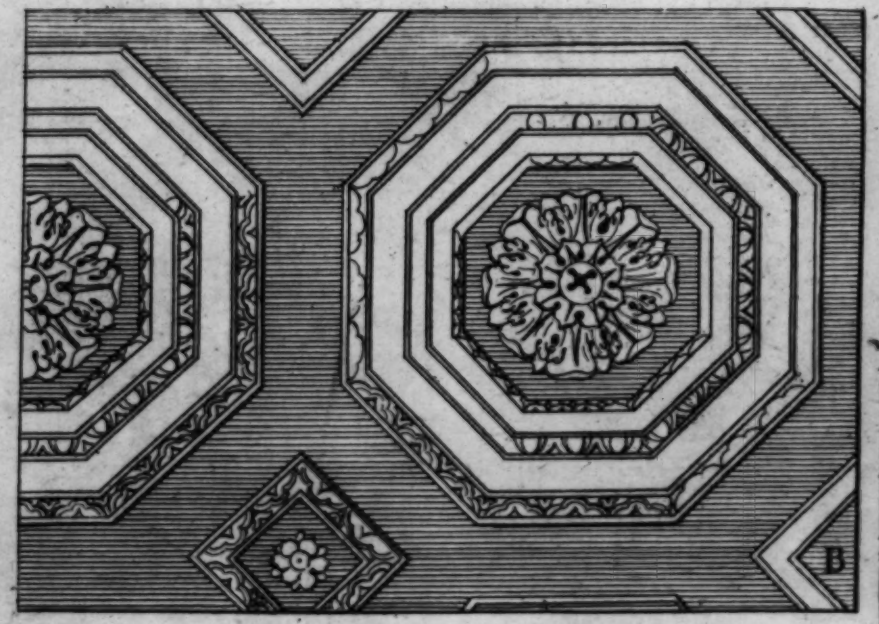




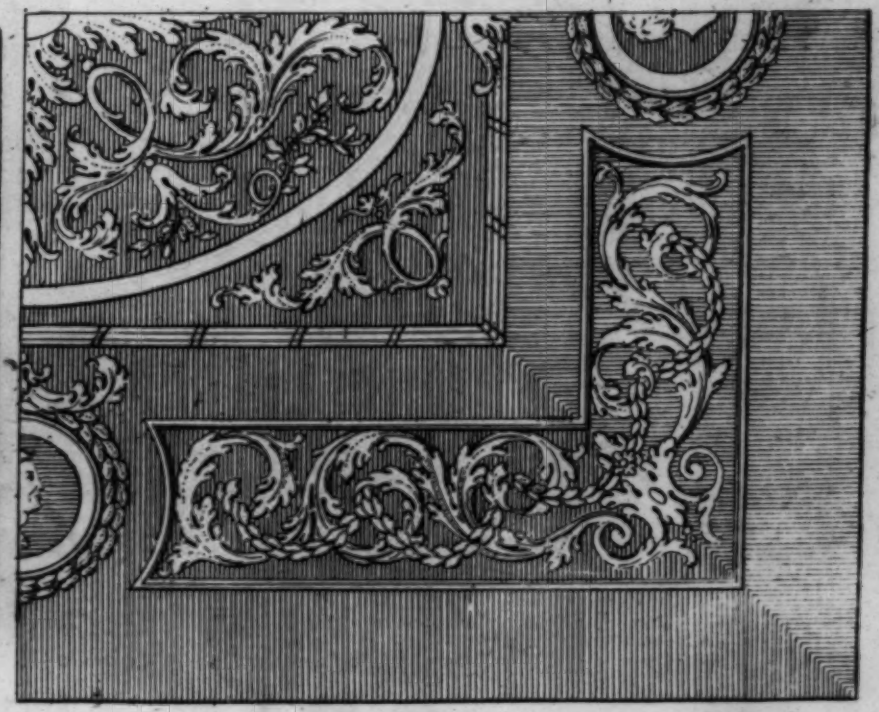
CIELINGS &c

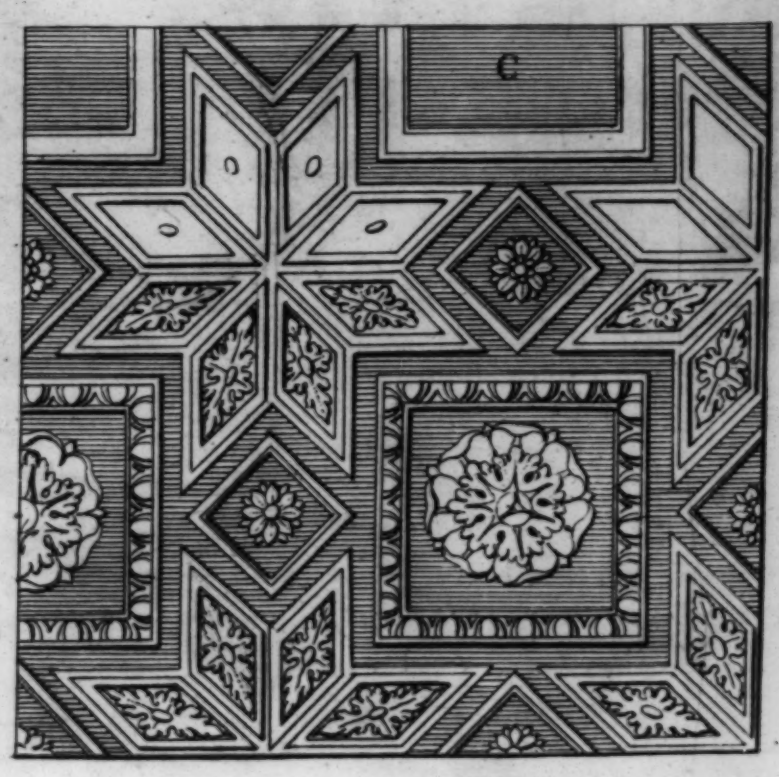






These designs viz. A·B·C are intended for Square Cielings. but their forms may be chang'd to Circular. Elliptical or Polygonal as need may require.

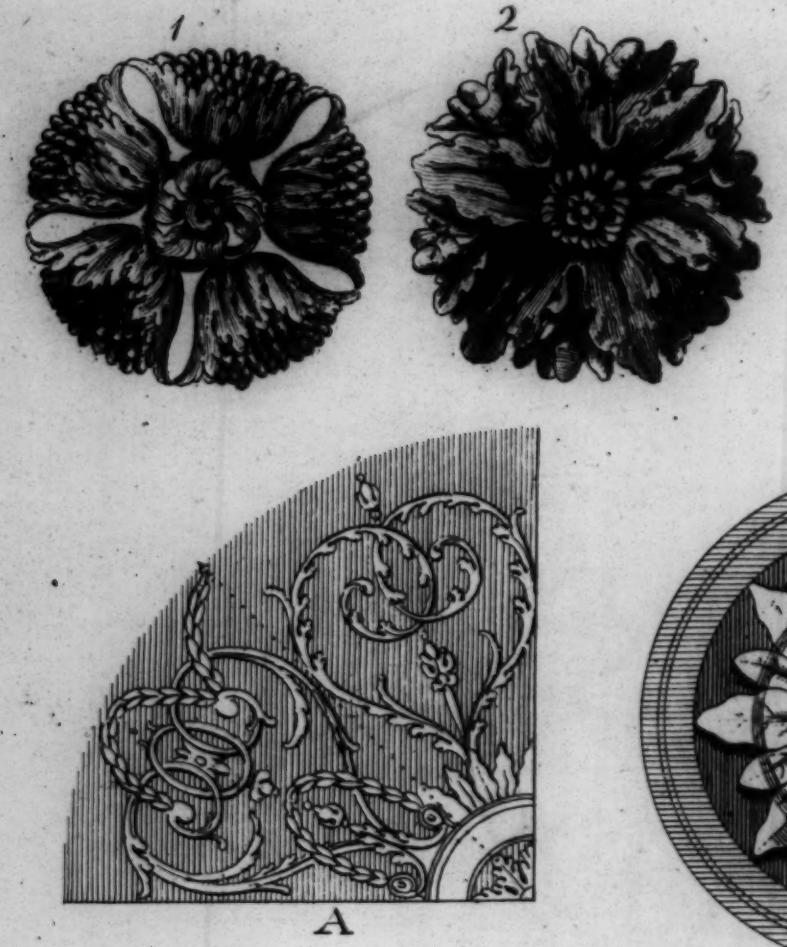


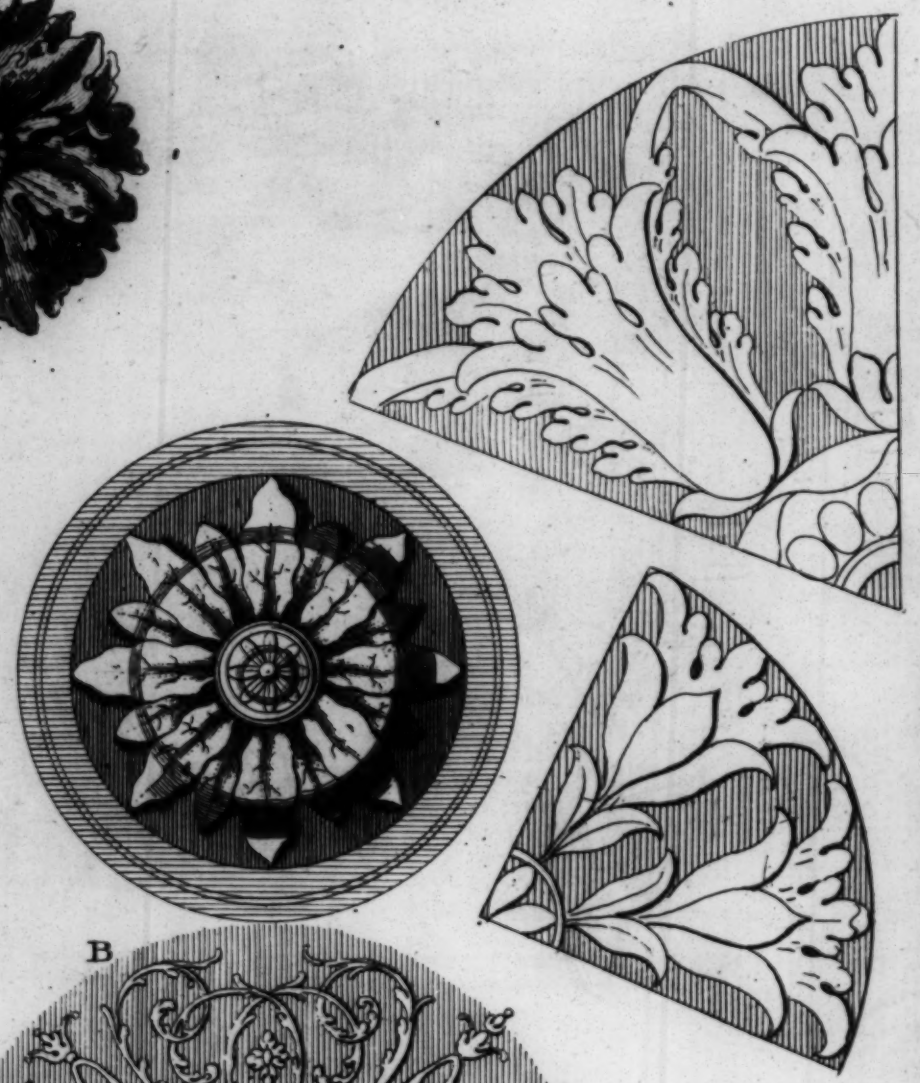


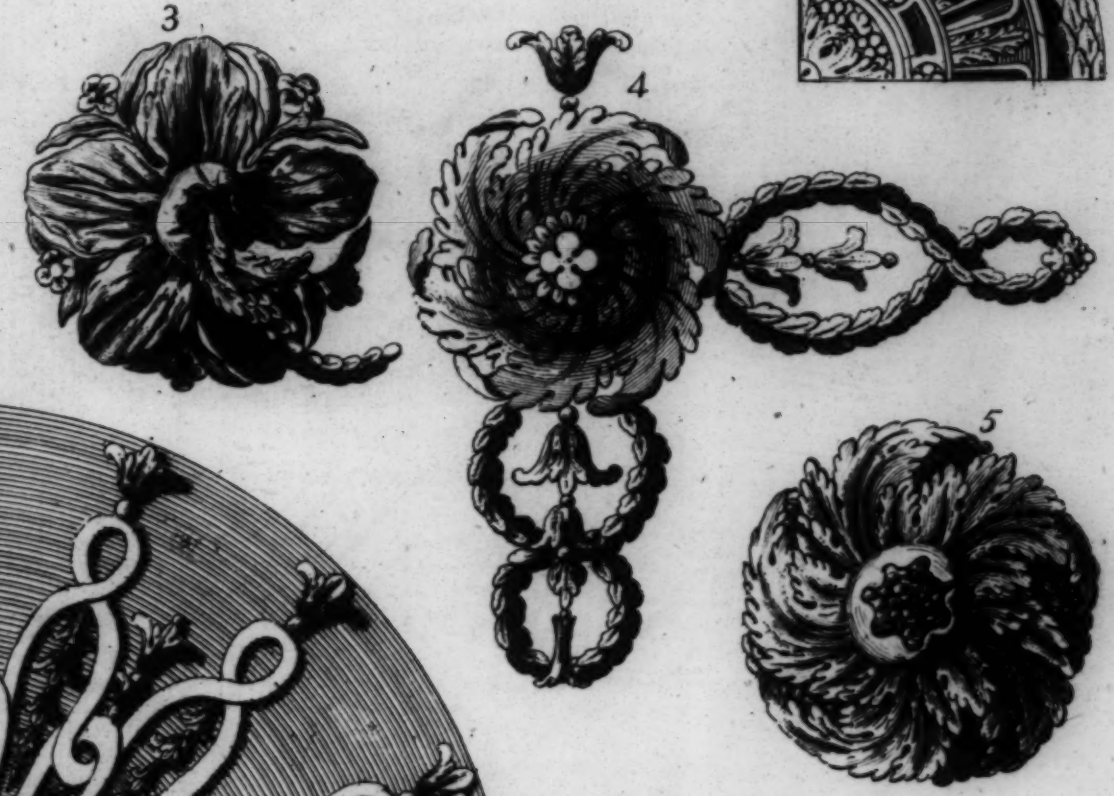
These designs. A·B·C do well in low Apartments. their Mouldings and Ornaments must be very neatly finish'd. but need not be so high in relief. as other Ornements are required.

Pub^d According to Act of Parl^t by Darly Dec^r 6.^th 1769

CENTERS for CIELINGS &c.



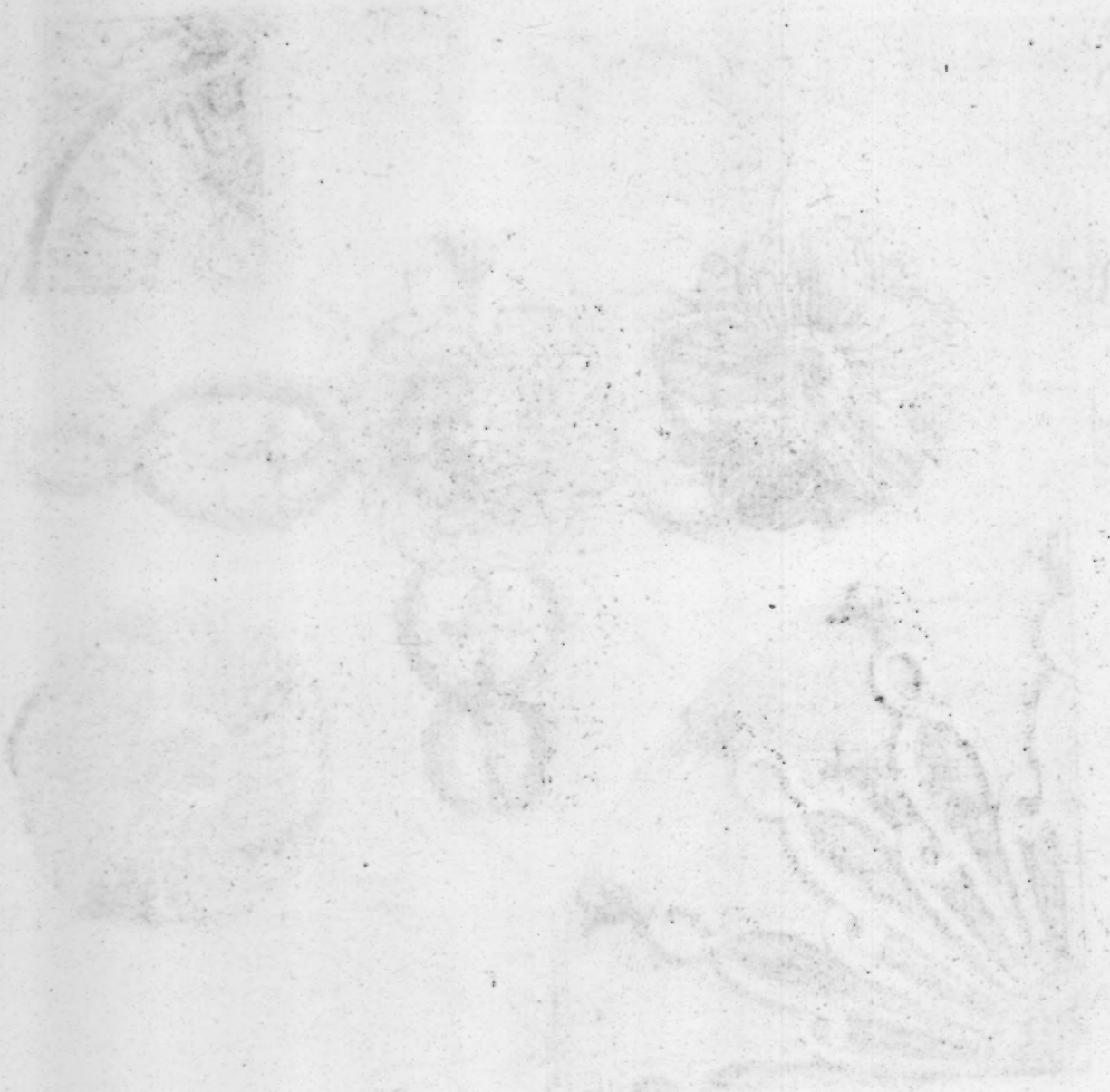




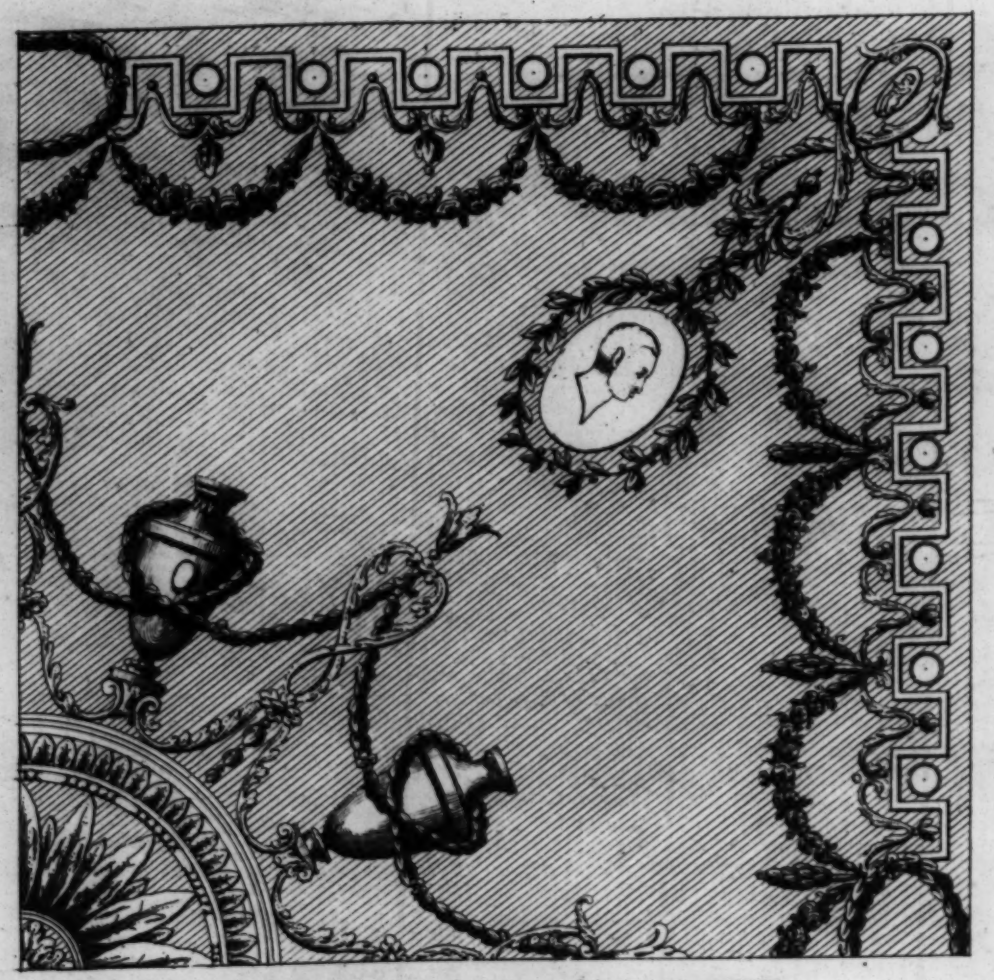
I have introduced some of the Antient Ornaments, but upon the whole the light and airy Ornaments as A. B. now practiz'd by our best modern Architects are much better adapted to Celings, the monstrous weight that seems to be over our heads in some well executed cielings of the Italians, Inigo Iones and others convey too heavy Ideas, and give Rooms a heavy Glomy look.

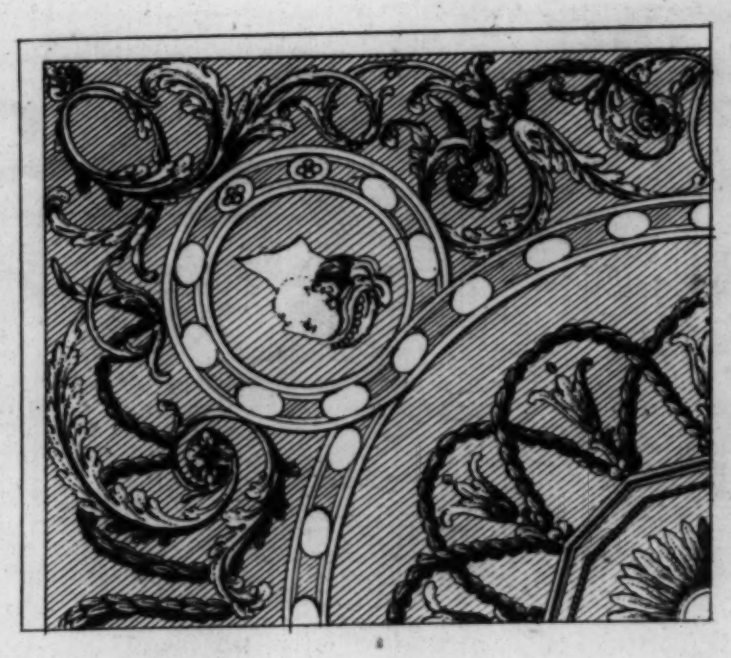
1·2·3·4·5 may be occasionly used in the Metops of the Doric Order, and for the embellishment of fretted cielings and often to great advntage in Chimney pieces &c. &c. &c.

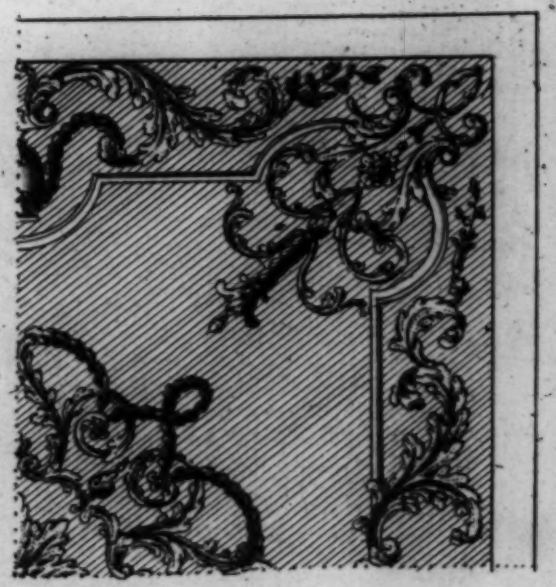
Pub.d by Darly According to Act of Parl.t April 10th 1770.

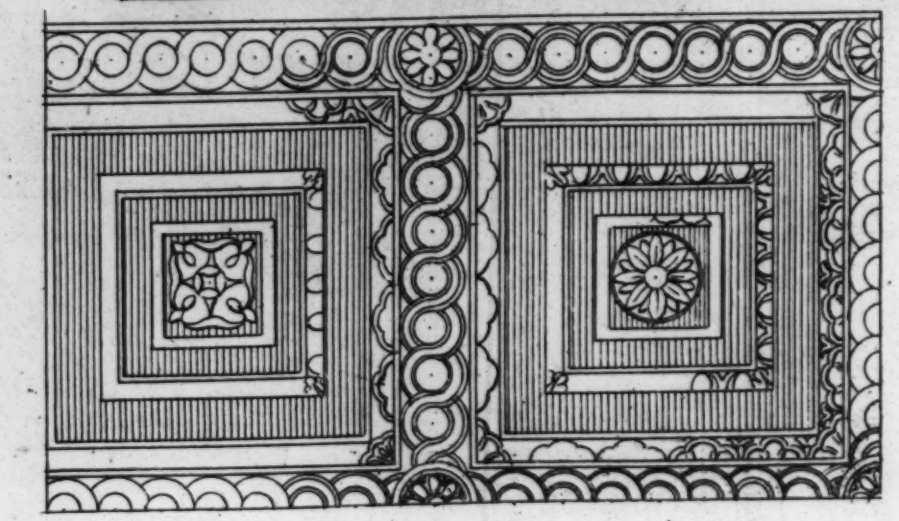


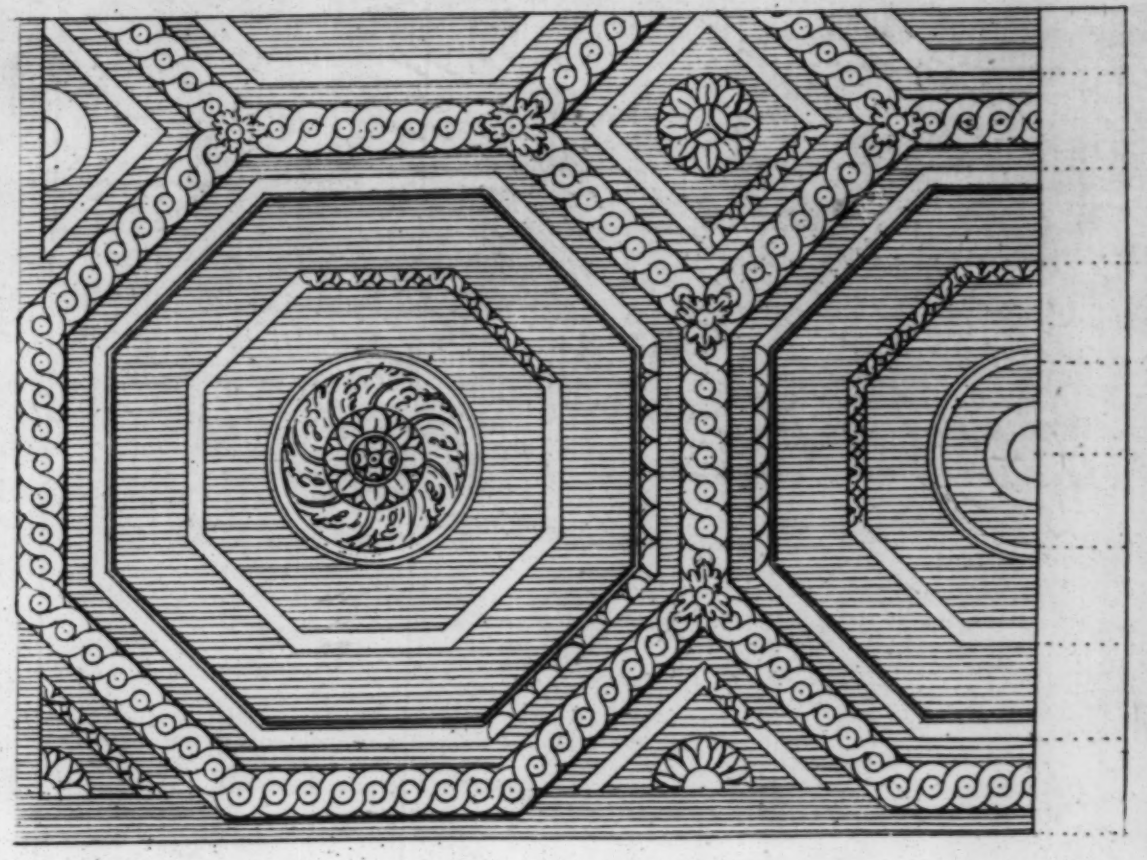
CIELINGS.





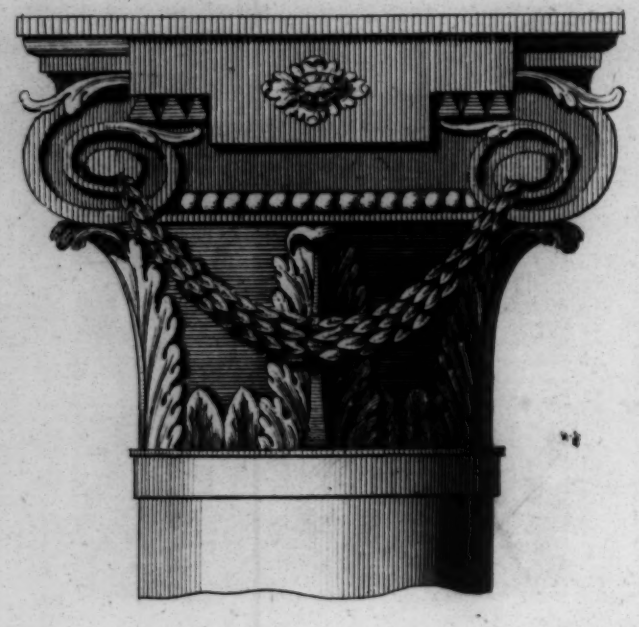


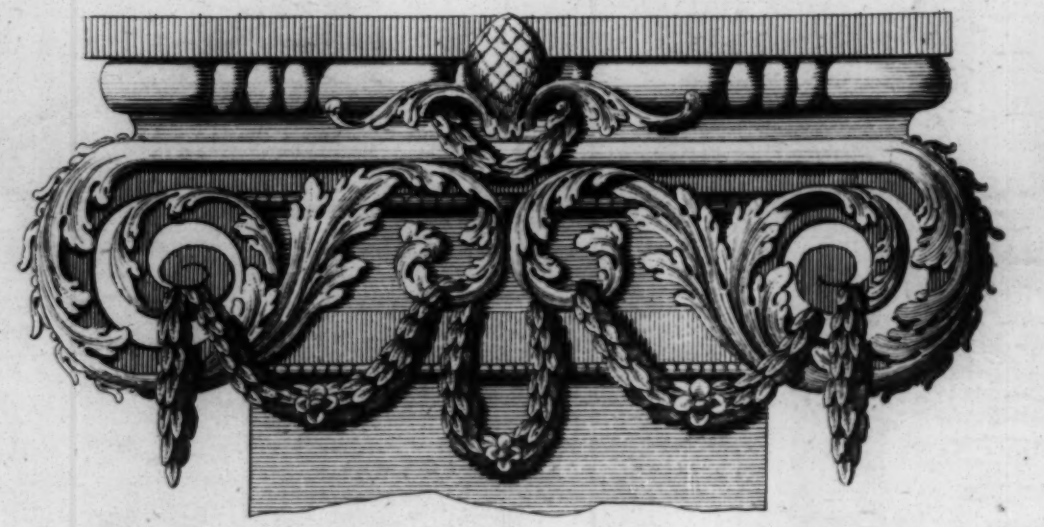


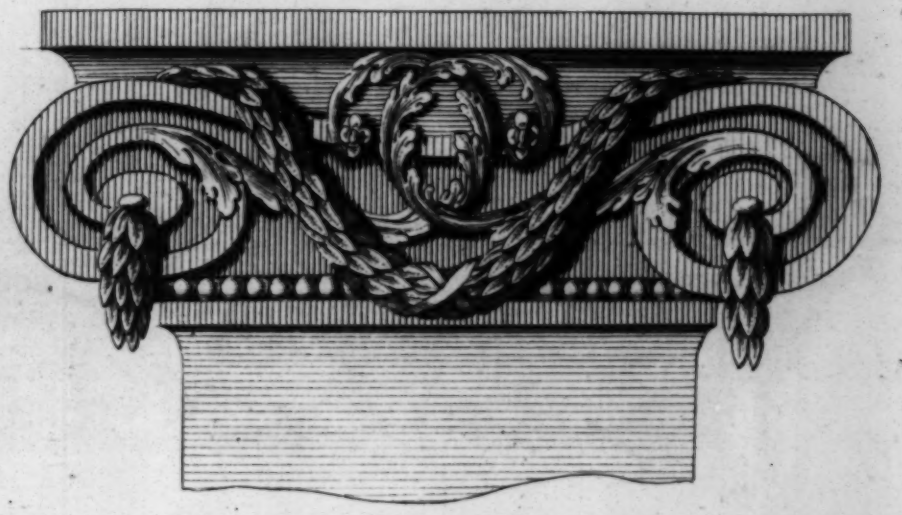


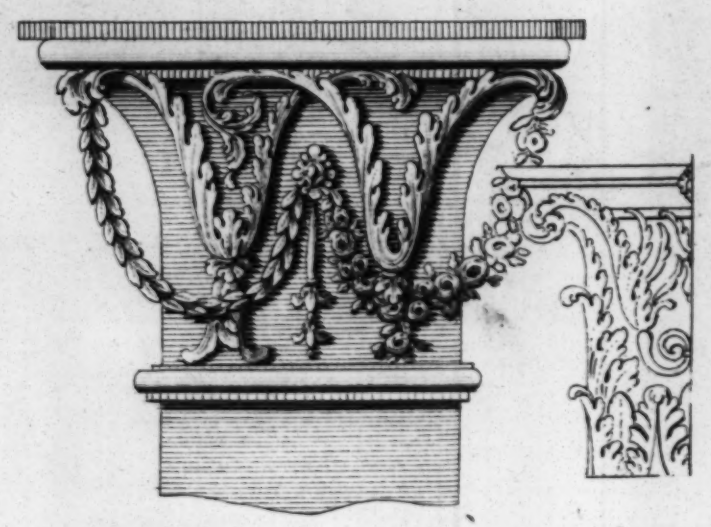
Pub.d by M.Darly Accor.g to Act. April 26th 1770

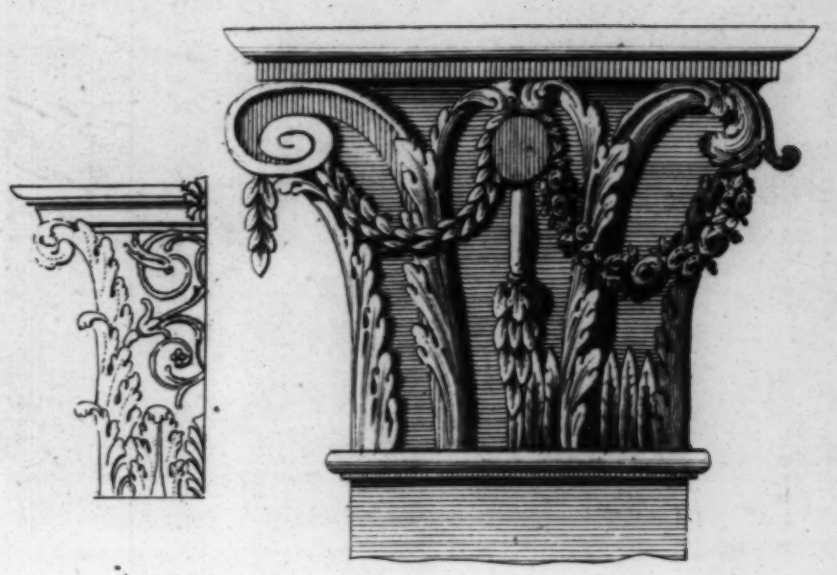
FANCY CAPITALS



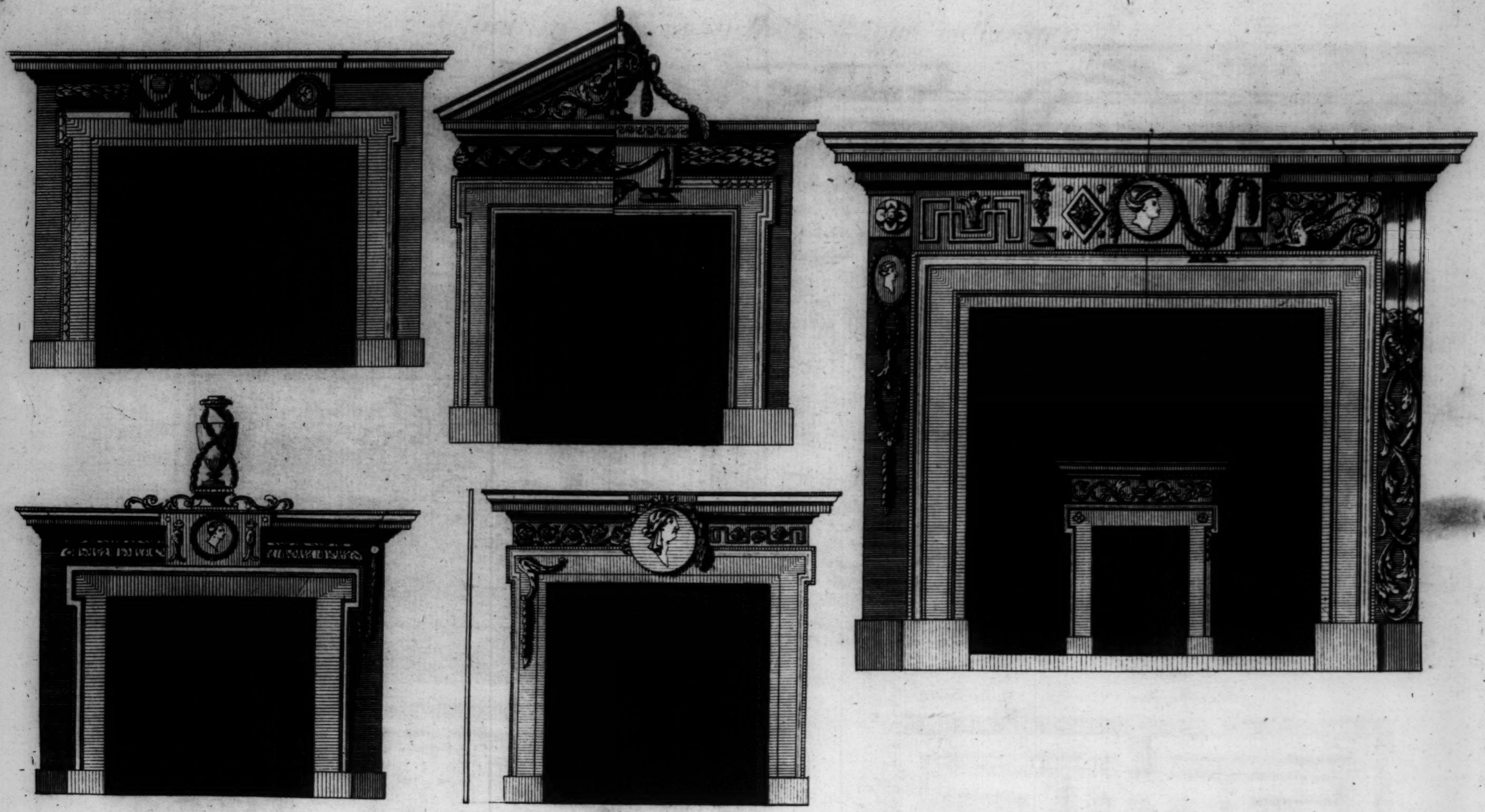




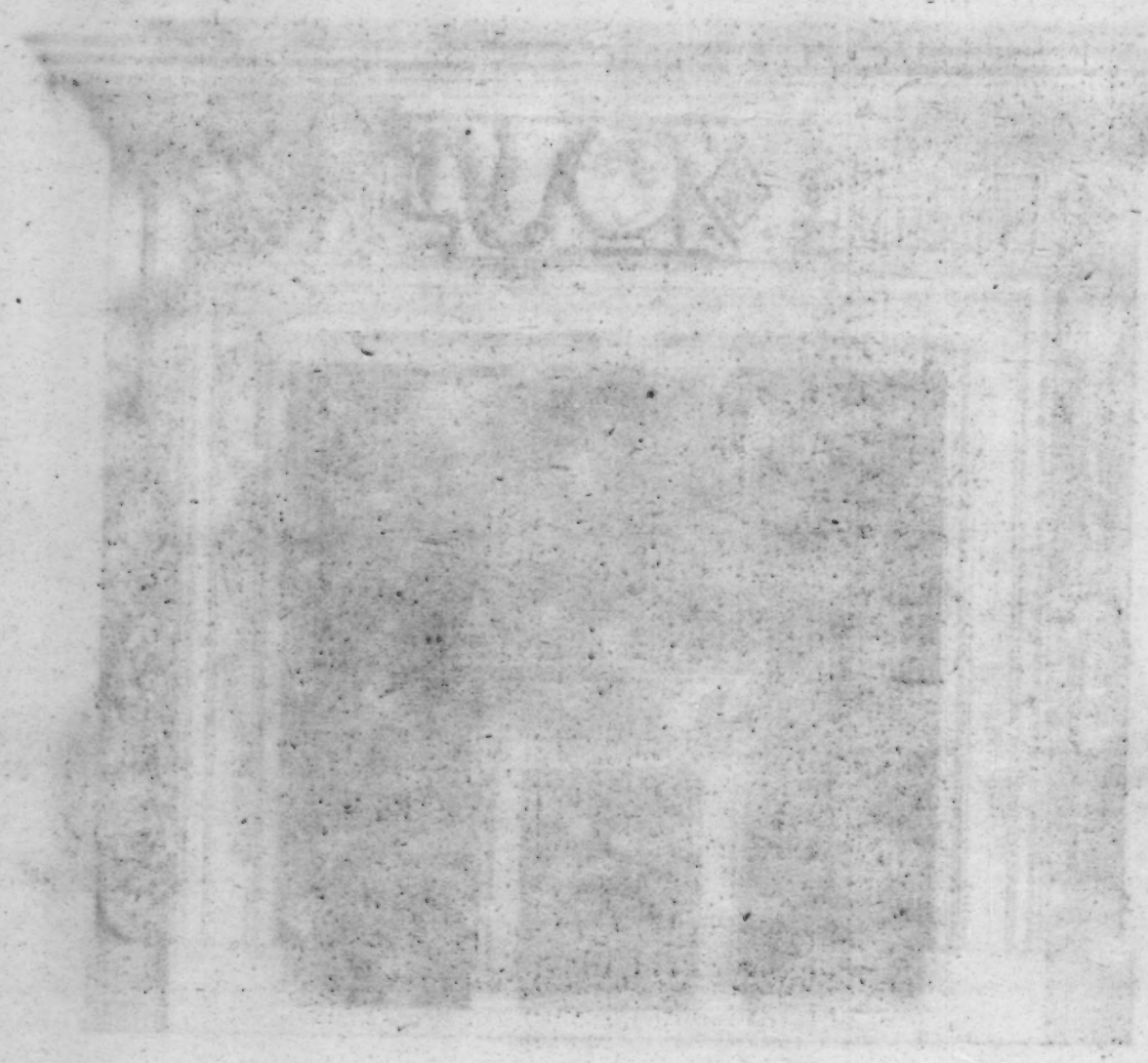


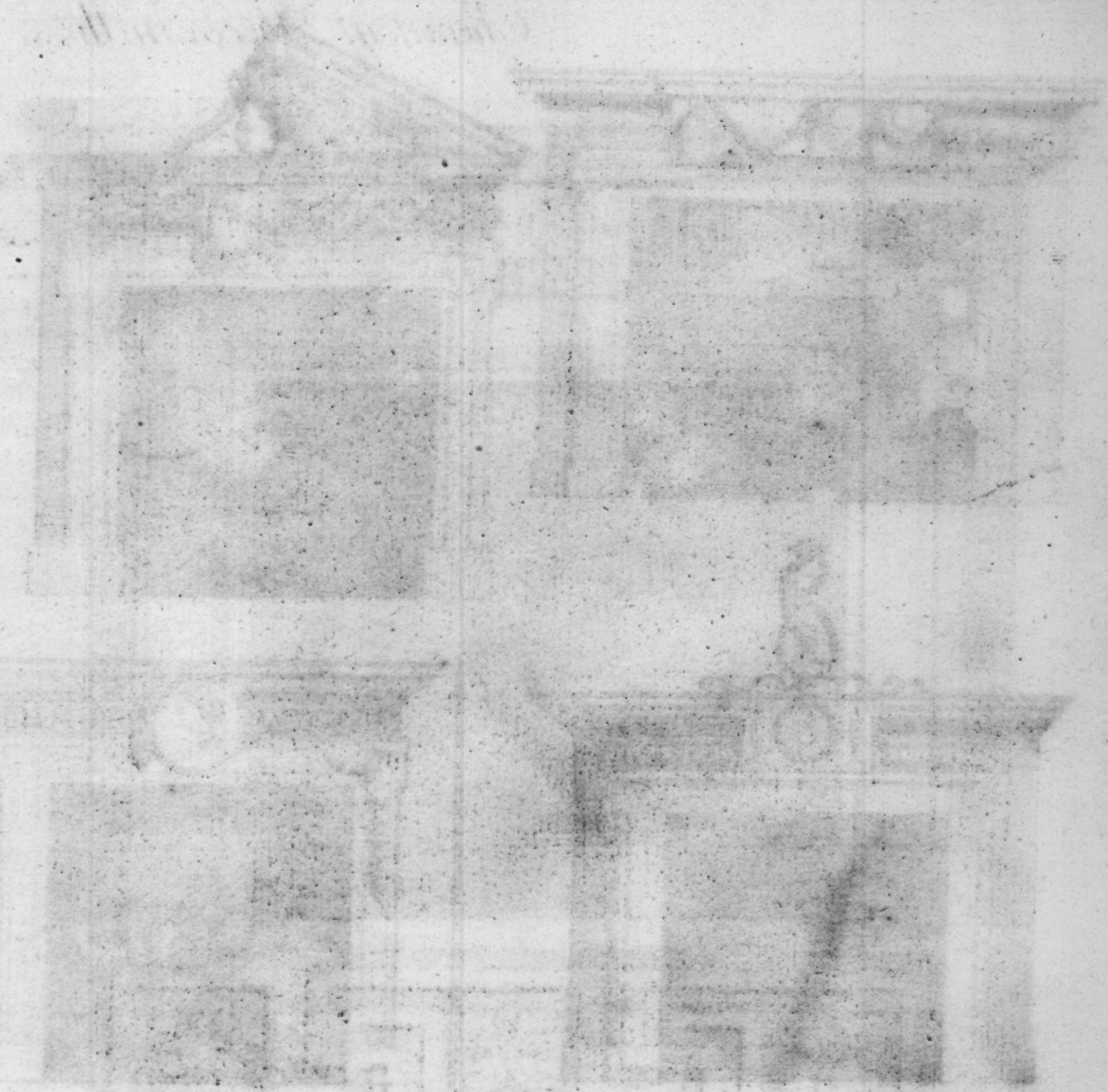


Pub by Marly According to Act May 30.th 1770

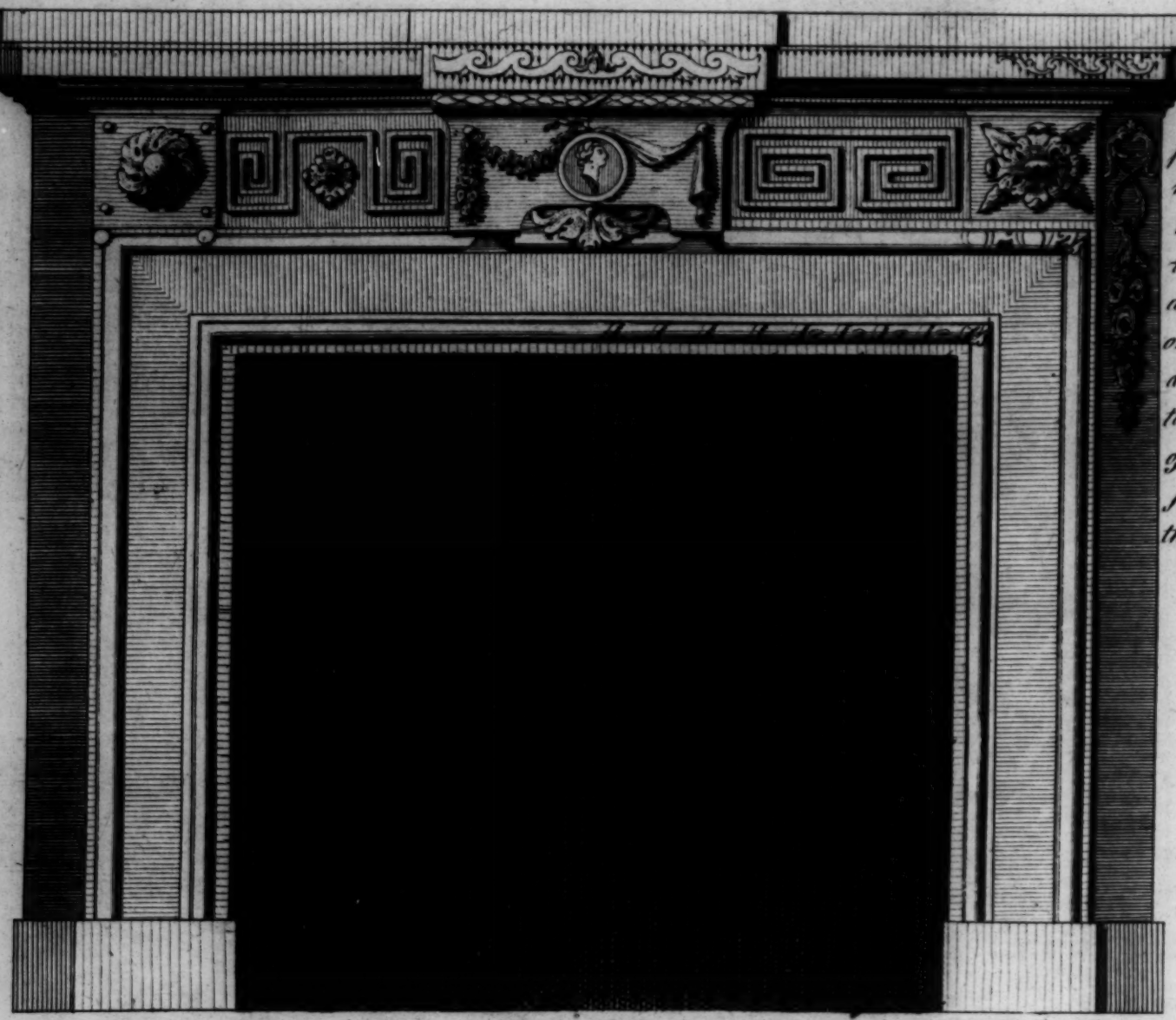


Pub.d by Manby Engraver According to Act of Parl.t Jan.y 1. 1774.



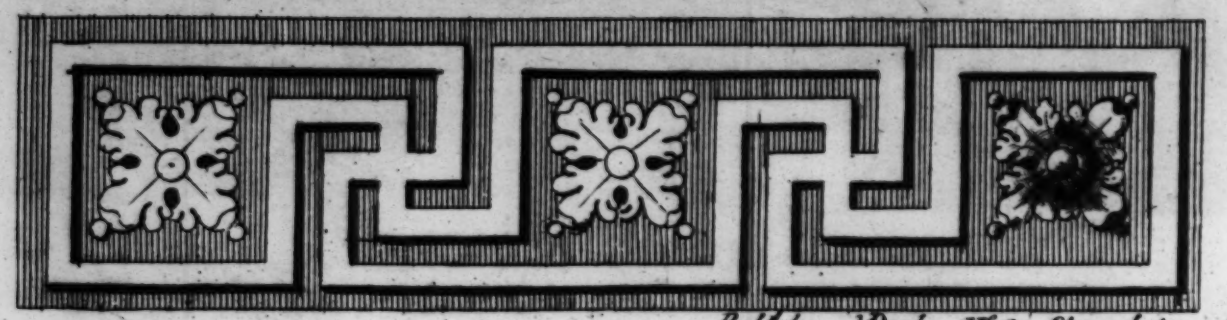


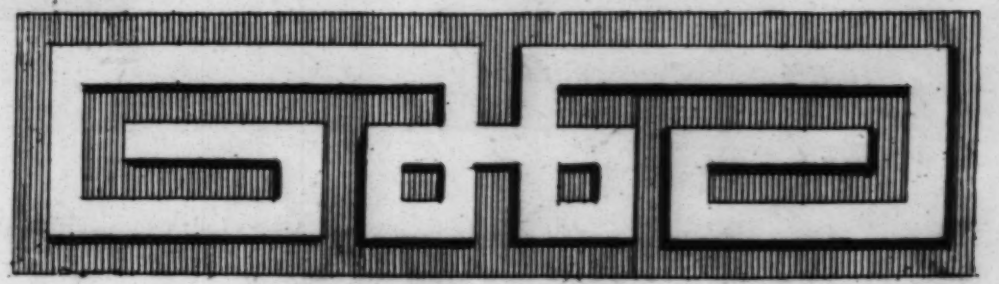
Chimney Pieces in the Antique Manner



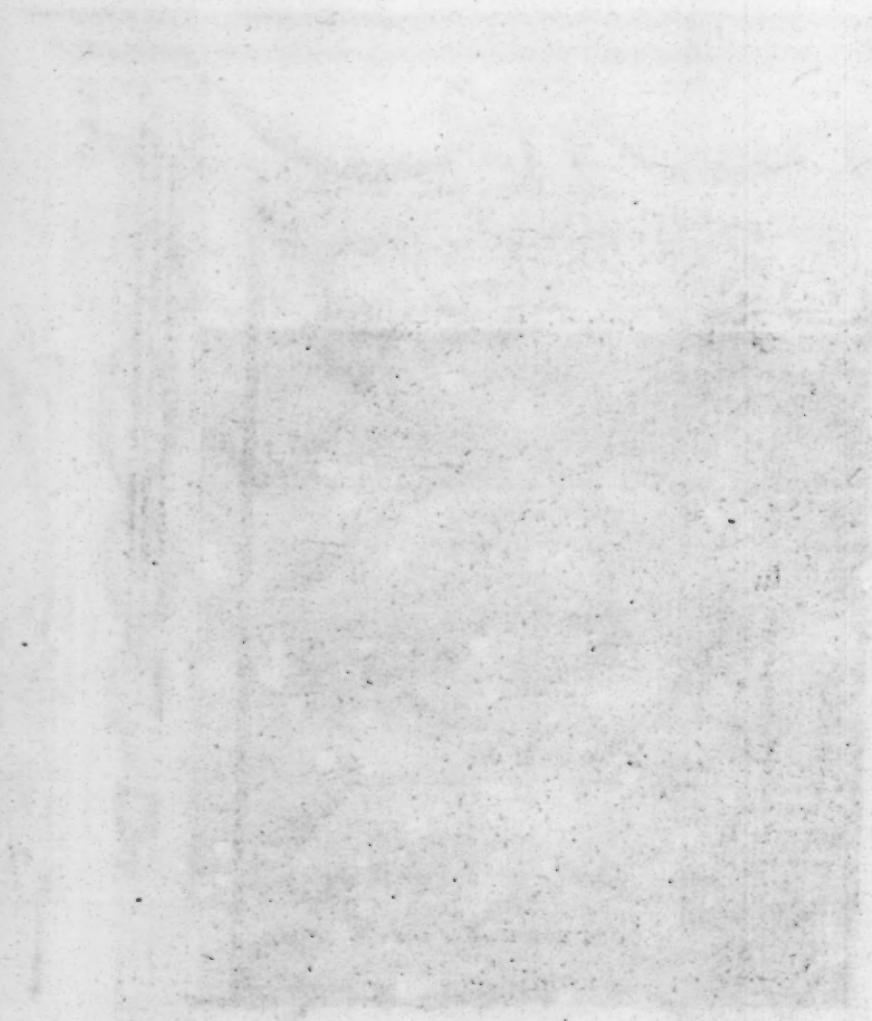
Chimney pieces have no determind height, or width, but are larger or smaller according to the Size of the Rooms for which they are made.

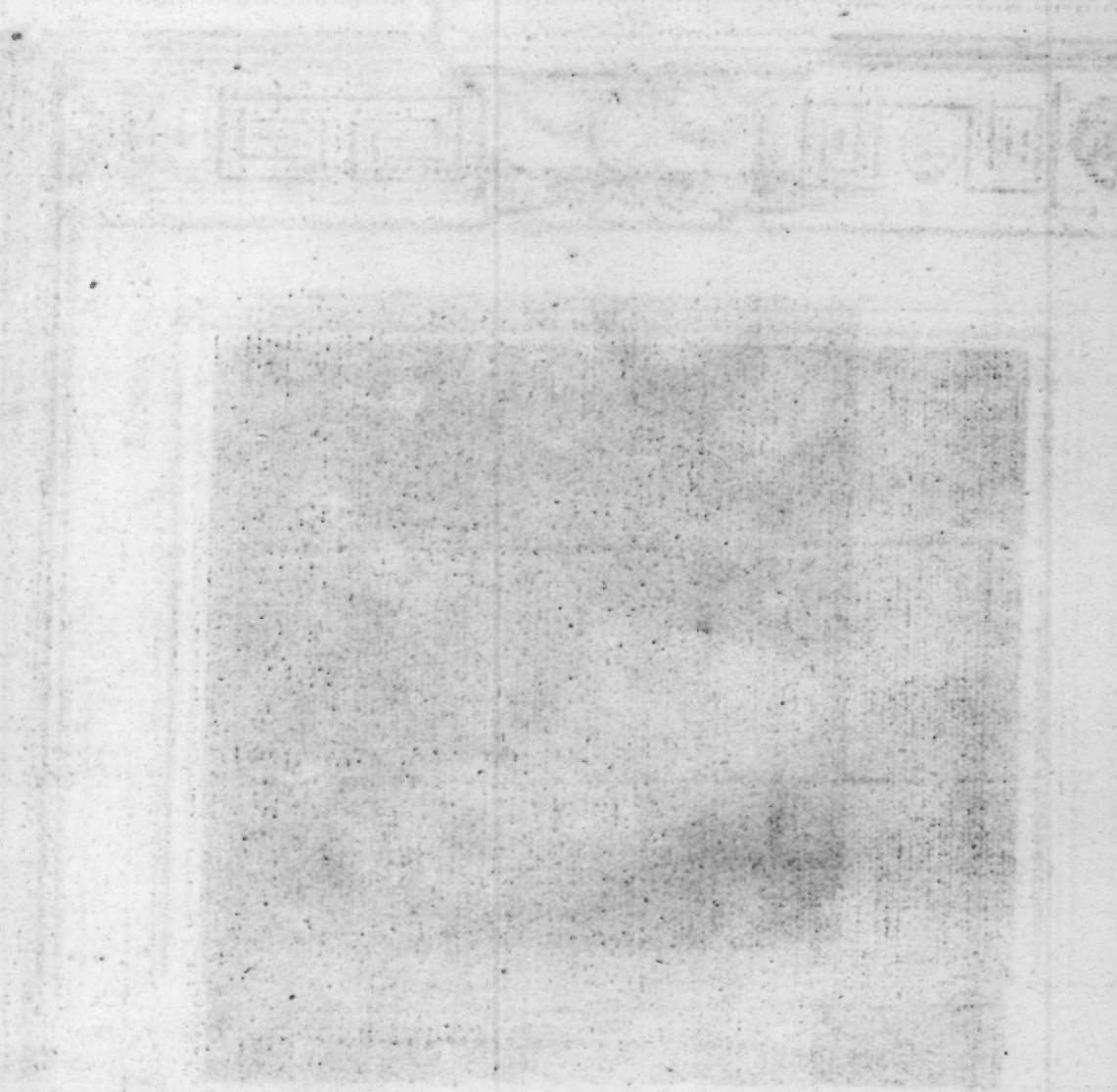
The Ornaments introduced on Chimney pieces must be well carvd & neatly finishd.



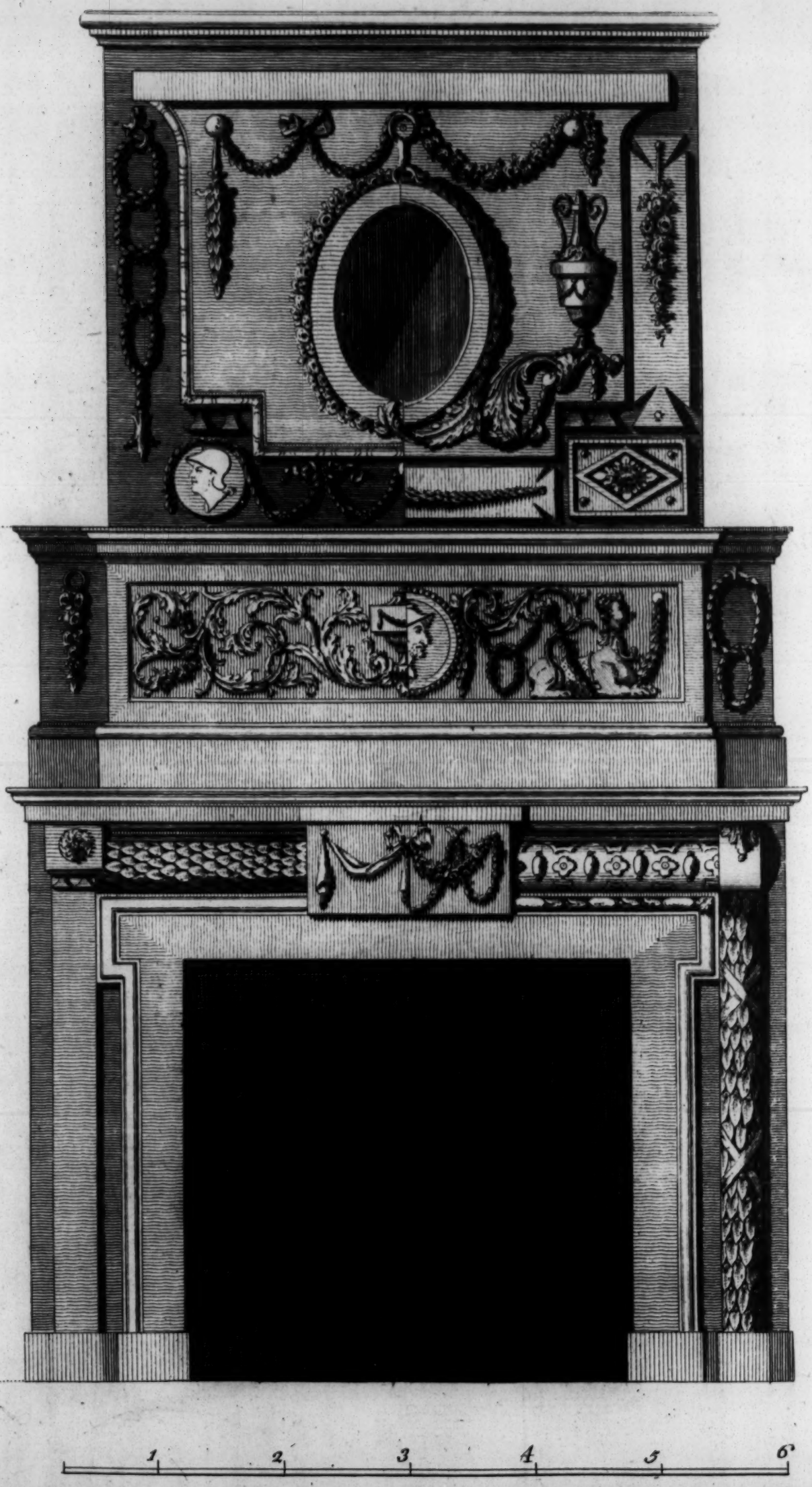


Publd. by Darly N.r 39 Strand According to Act Decl.r 1769





Two Chimney Pieces in the Antique Taste.



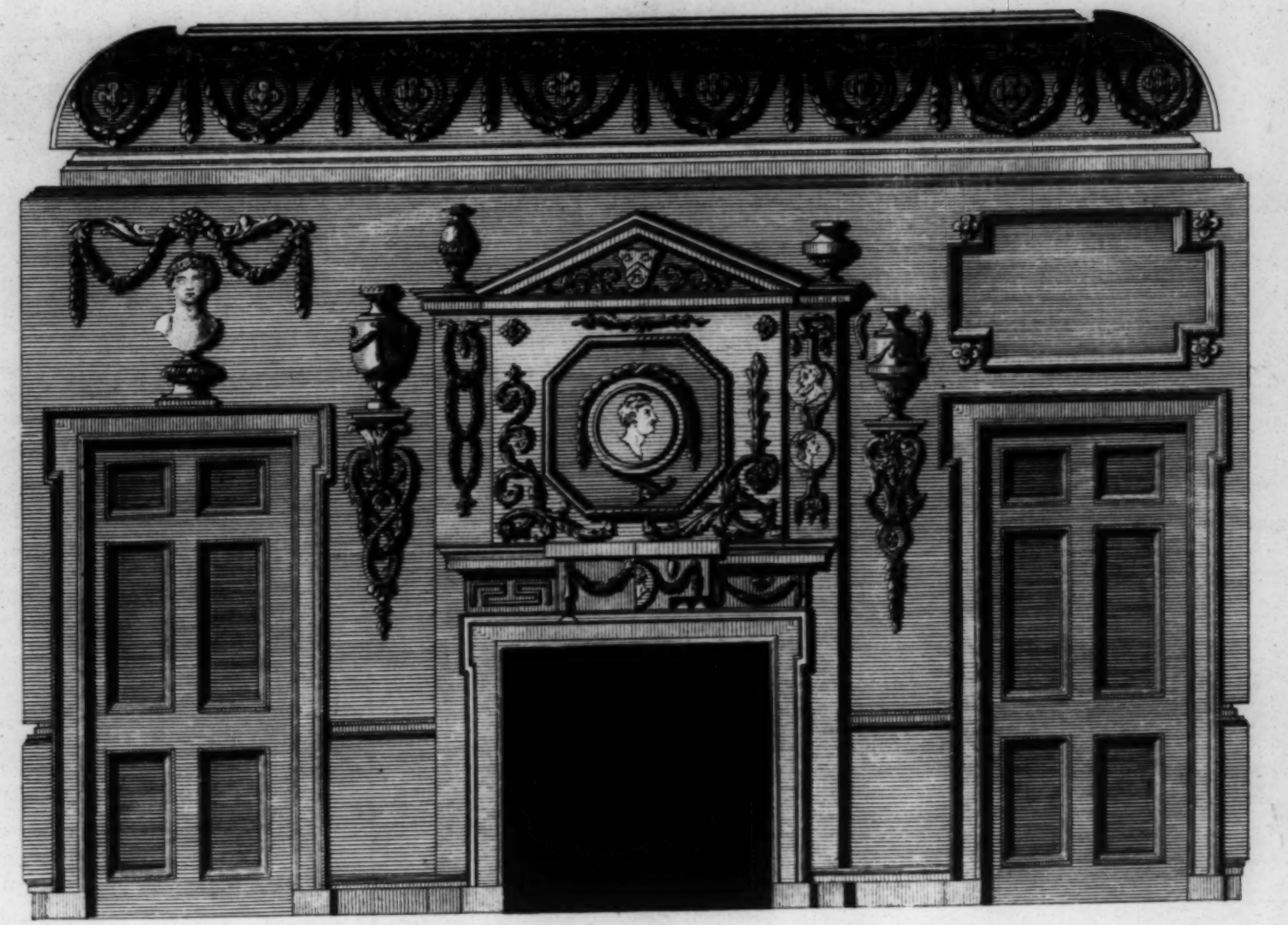
Pub.d According to Act by Darly. 1770

Darly. sc.

SECTION *of a* ROOM *with two* CHIMNEY-PIECES *in the Antique Taste.*

A

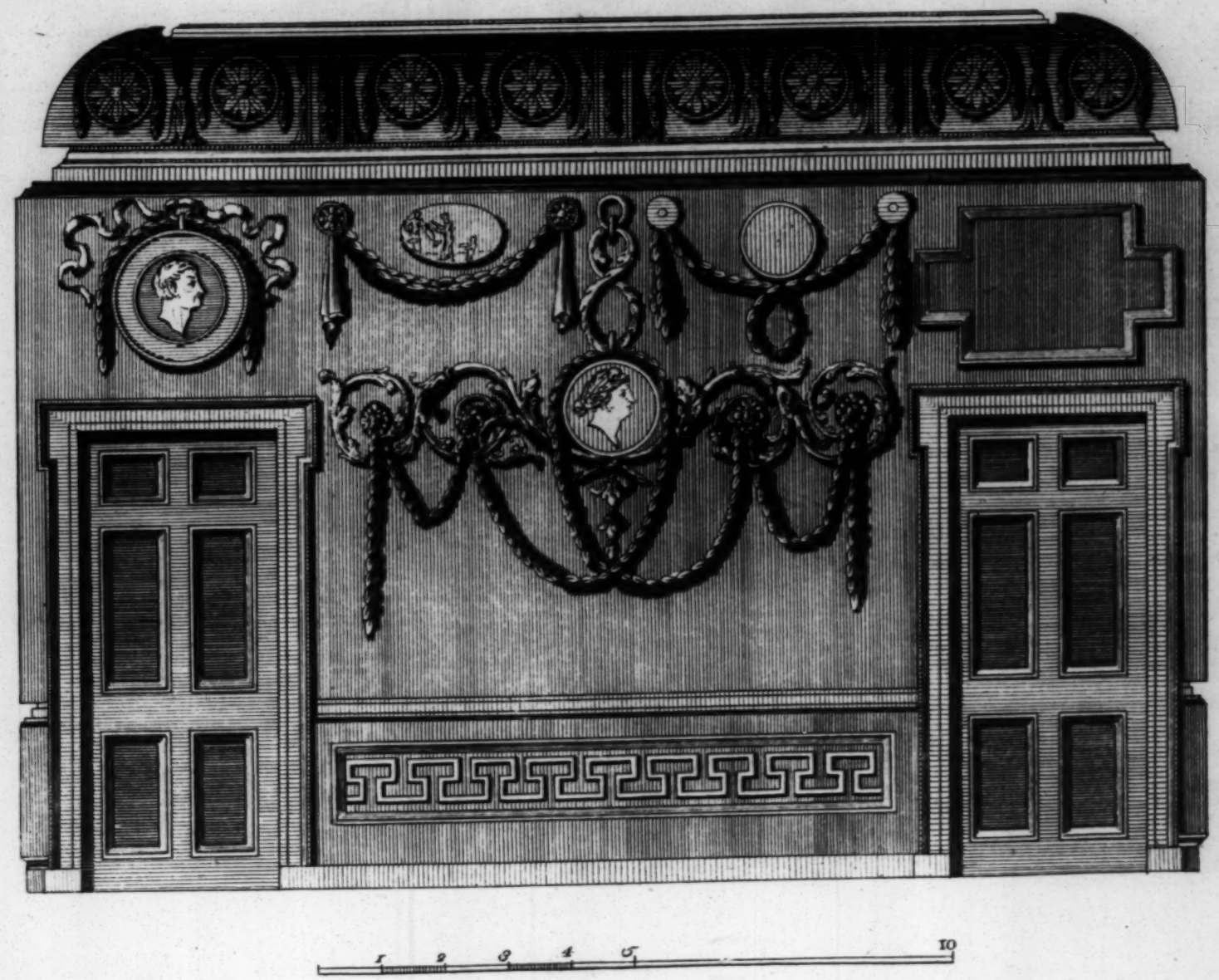
A. is a Console or Brachet for a Head or a Vase &c. and is an Ornament greatly in Vogue, and when well design'd and executed, afford a most pleasing and usefull embellishment, some of their parts may be Gilt, where the other Ornements are done the same, and if done with Judgement and not too tawdry will have a most pleasing effect.



Pub.d According to Act of Parl.t by M.Darly Dec.r 6.th 1770.

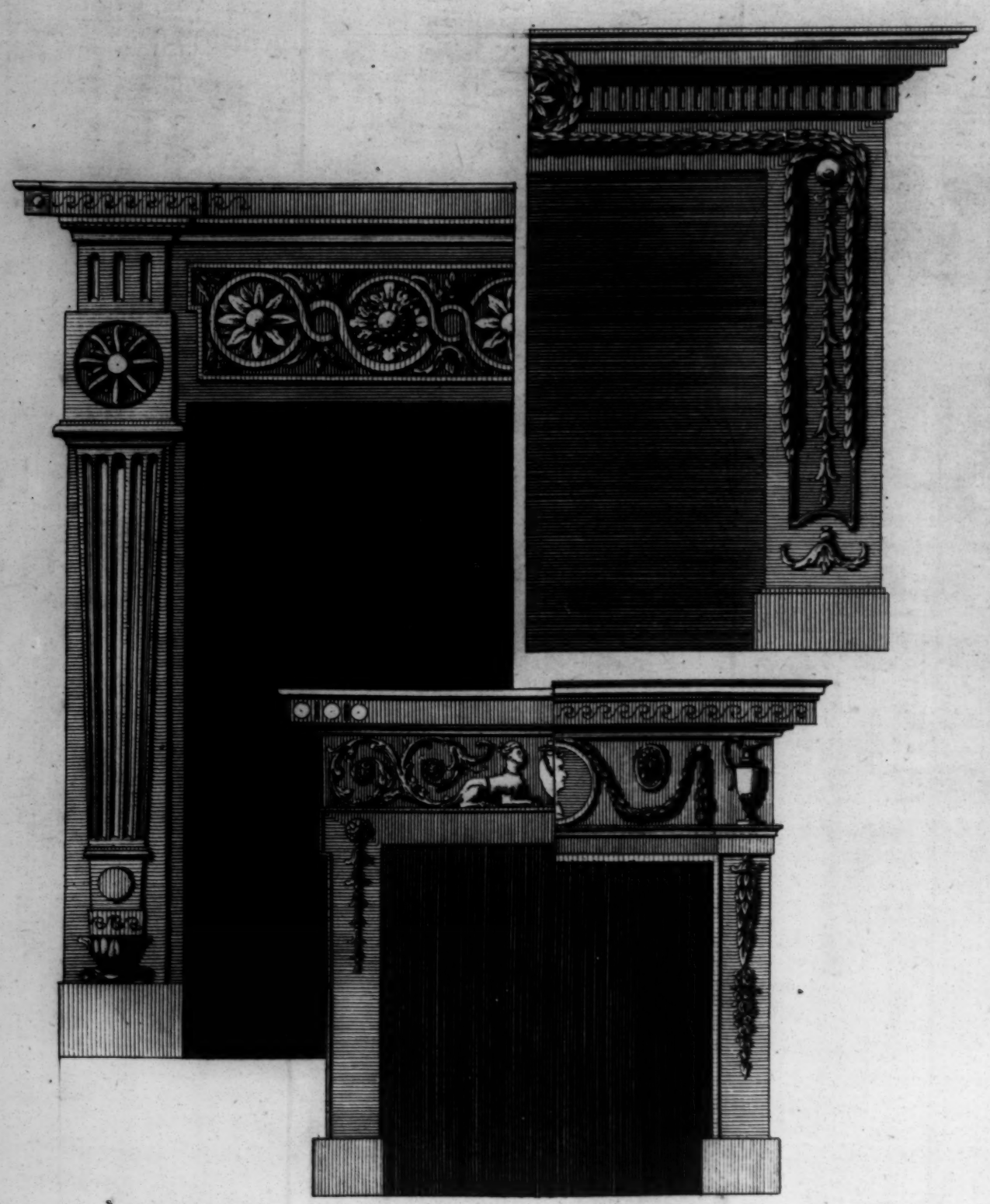
SECTION *of a* ROOM *with* GREEK • ORNAMENTS.

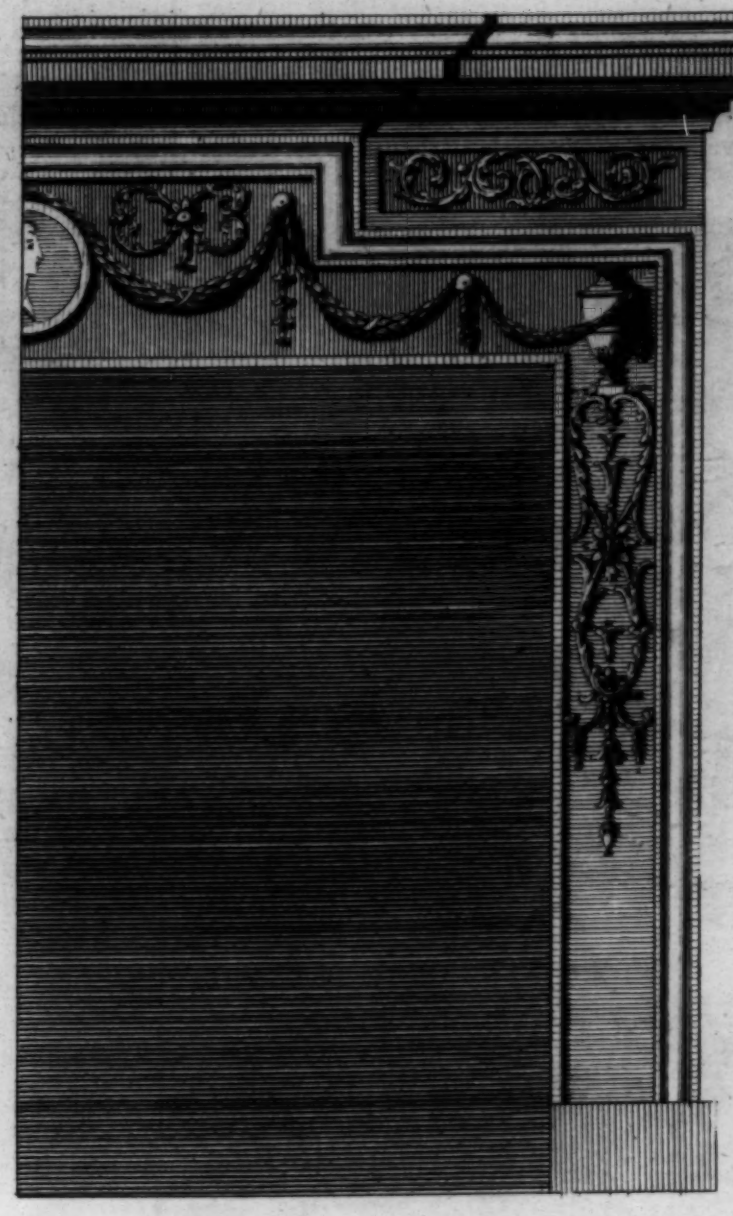
Ornament for a Cove.

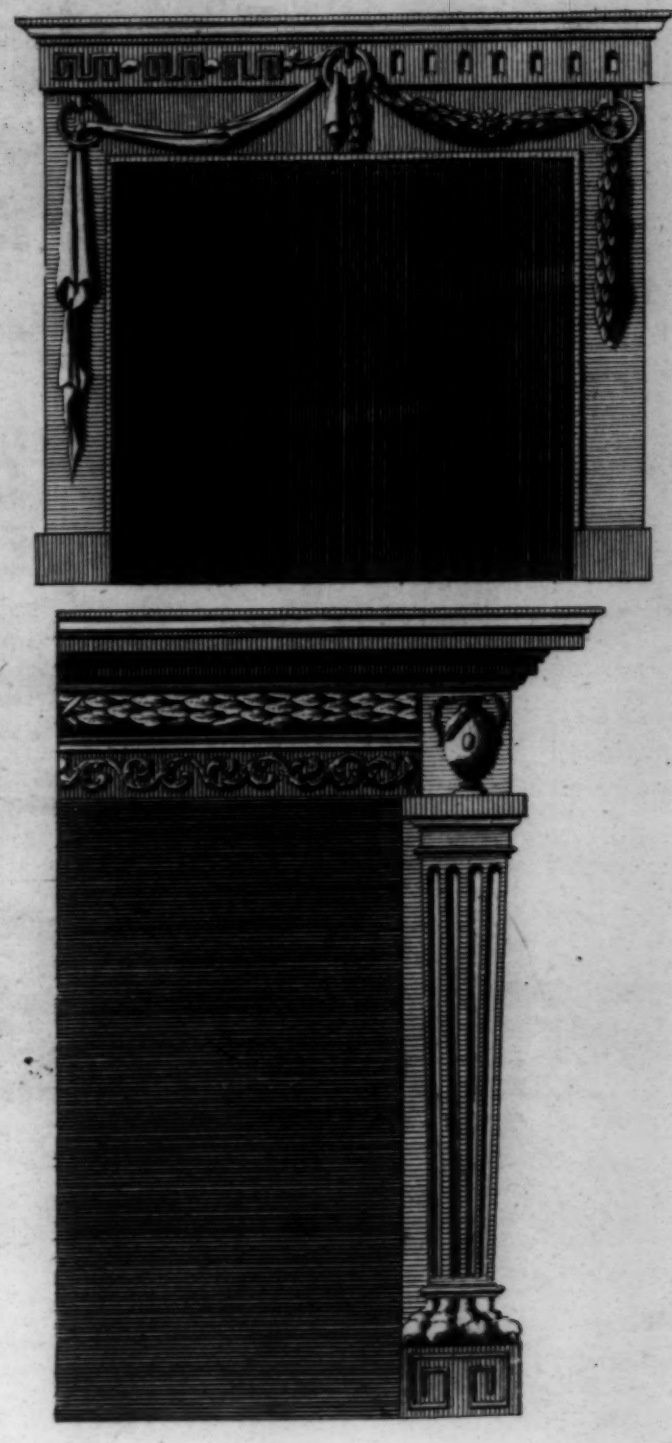


Pub.d by MDarly According to Act of Parl.t March 1.st 1770.

CHIMNEY PIECES

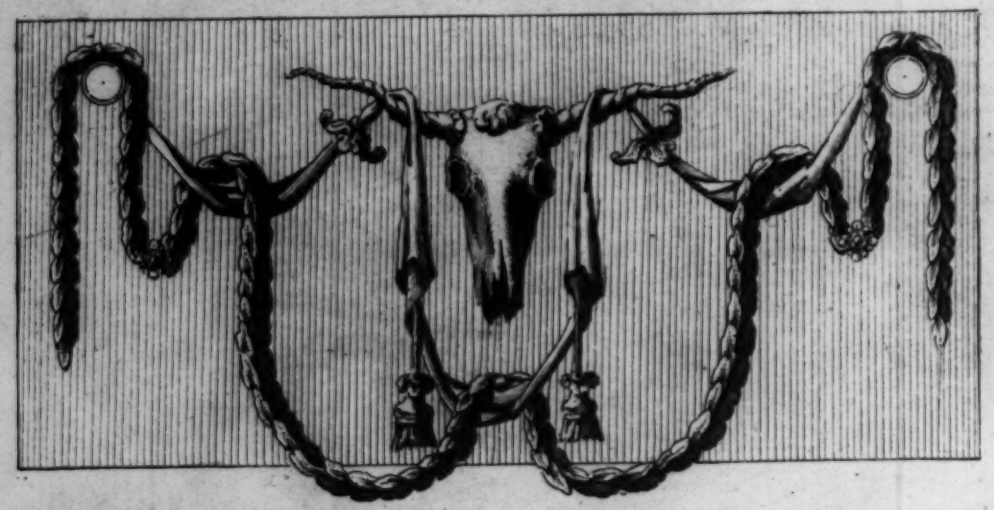


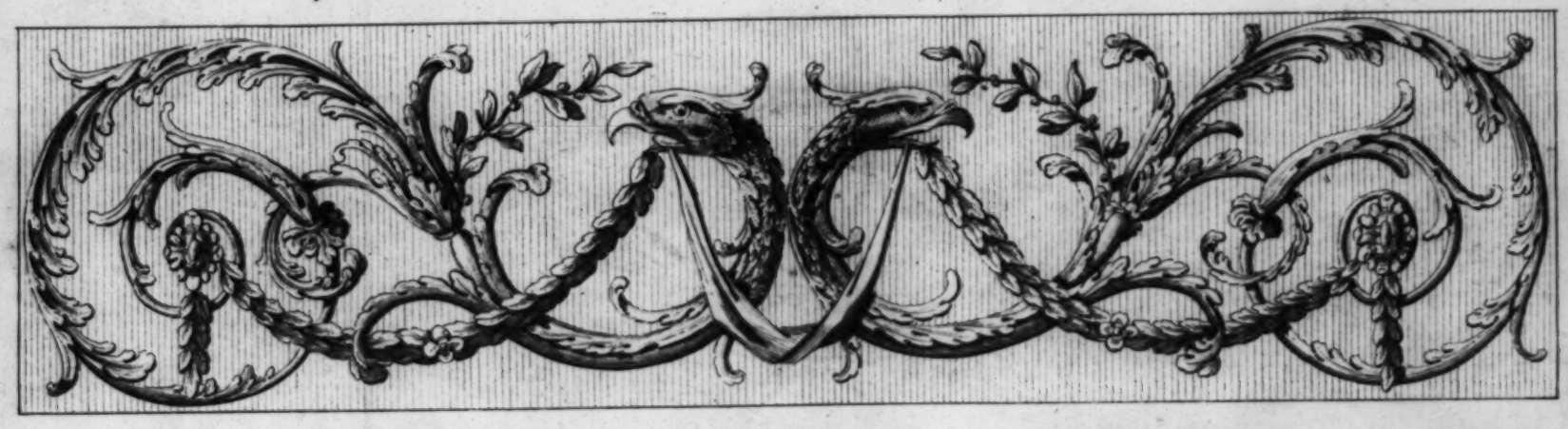


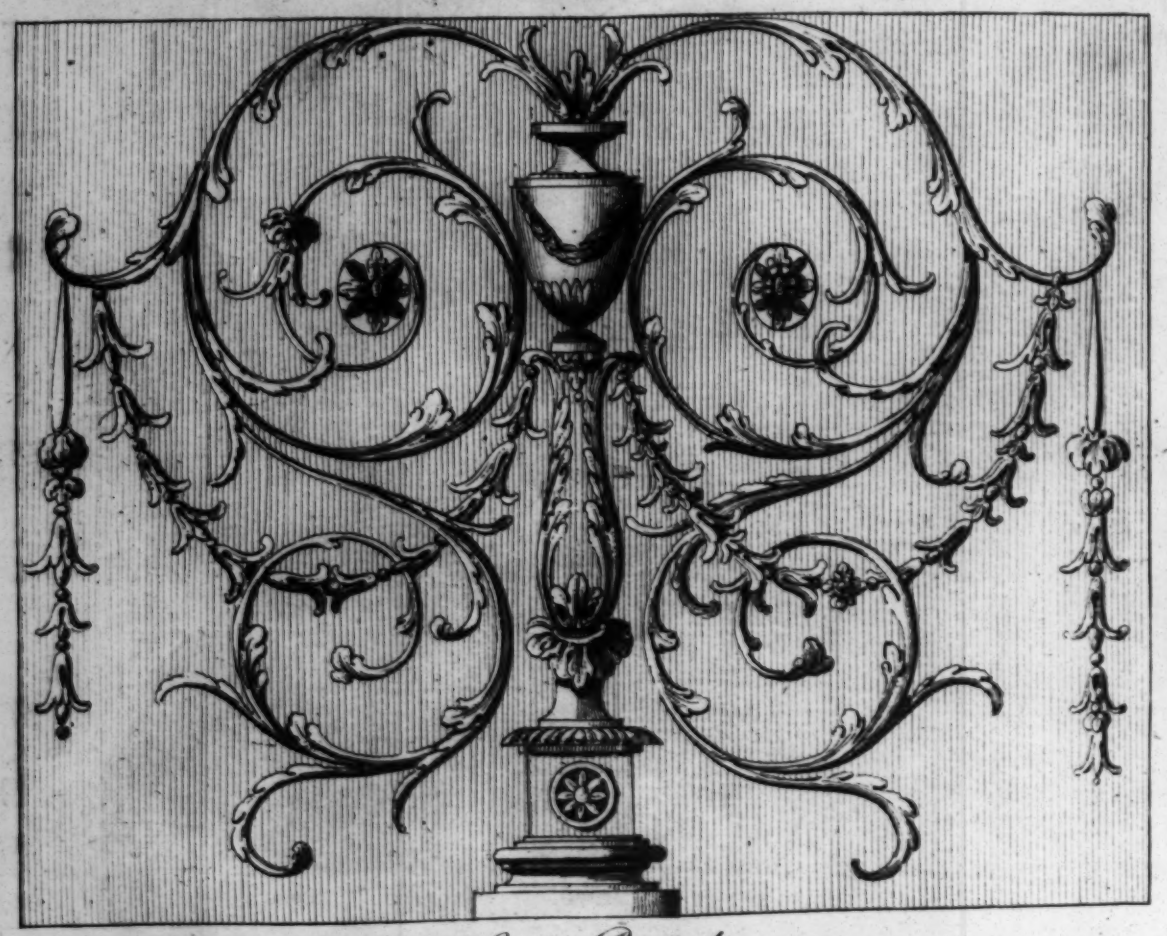


Pub.d by Darly According to Act of Parliament July 5.th 1770

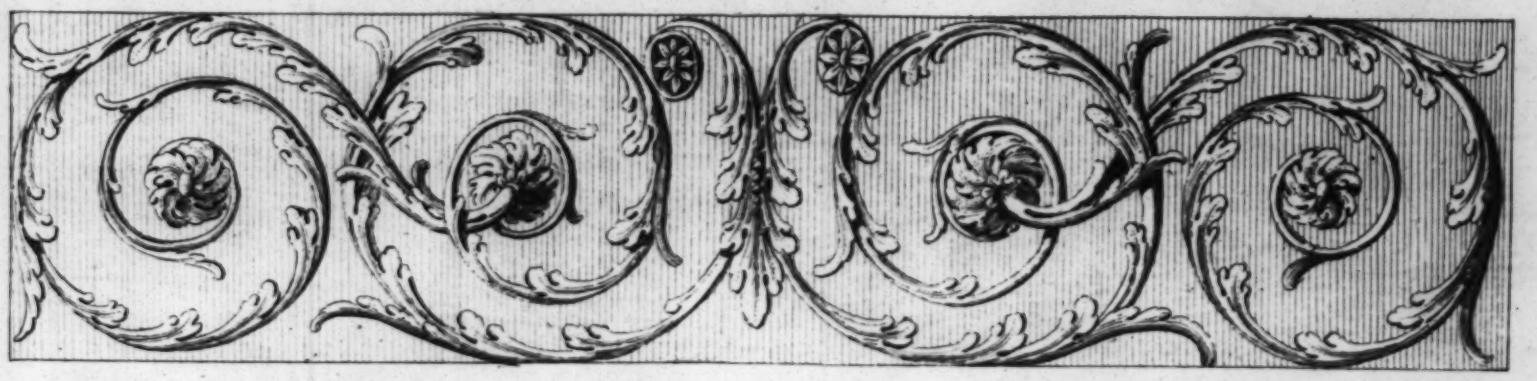
ANTIQUE TABLETS·FRIZES &c for PAINTING STUCO or CARVING





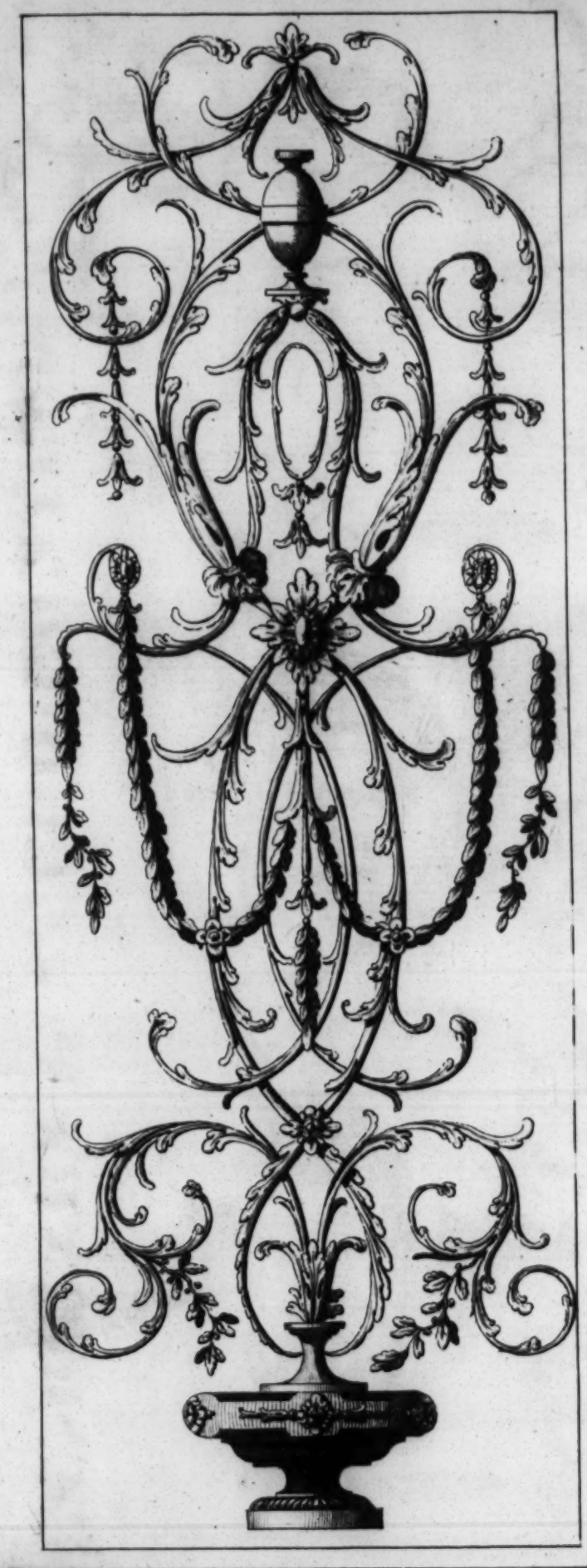


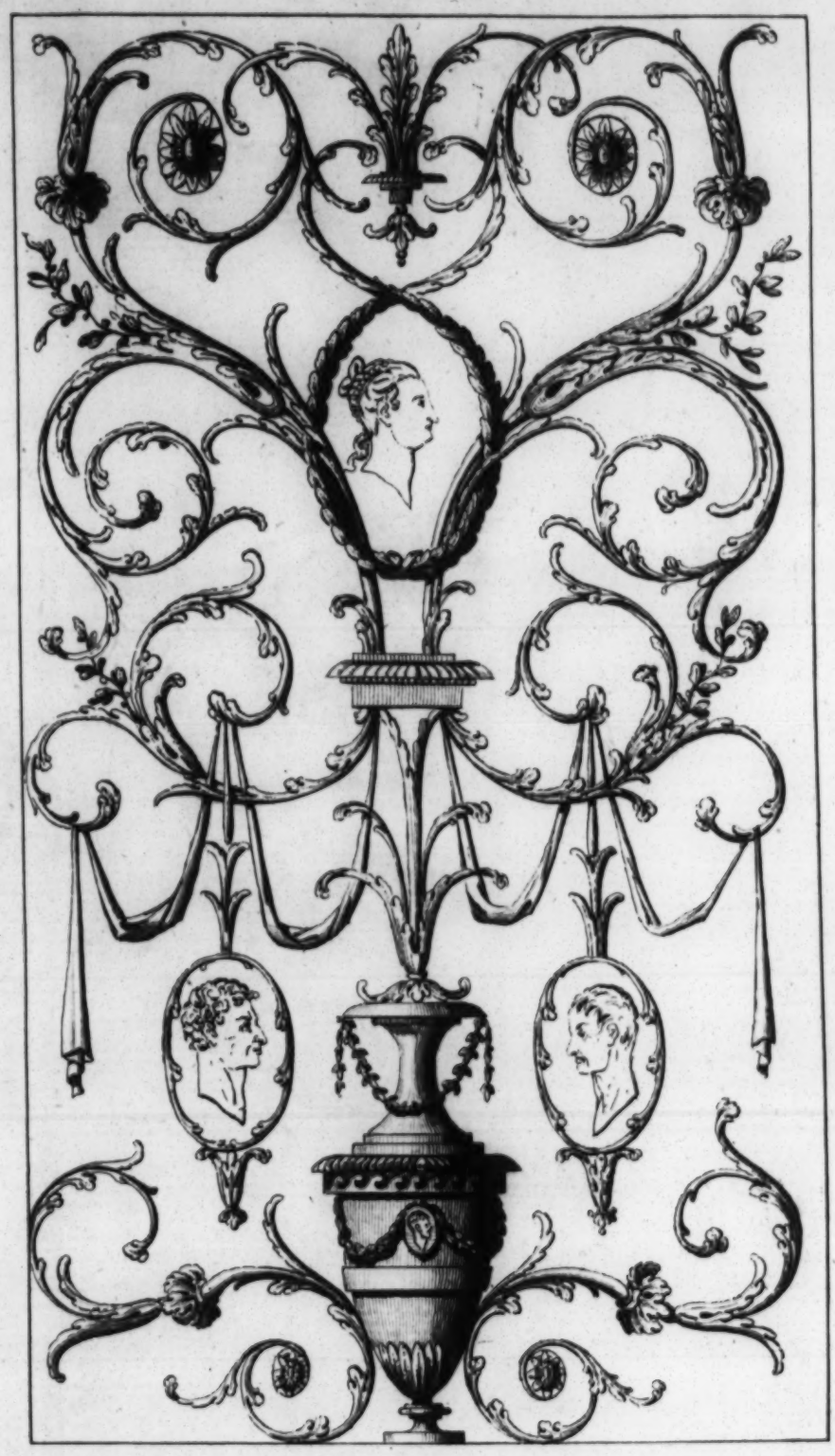
Square Pannel



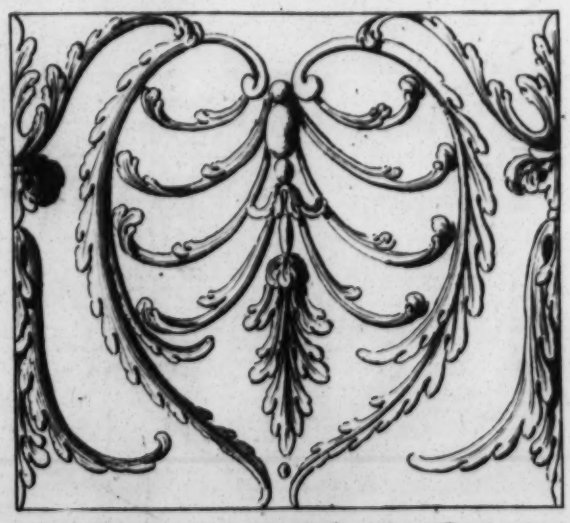
Inv.t & Pub.d by I Darly Accor.g to Act Sept.r 28th 1770

ORNAMENTS *for* PANNELS *to be Work'd in* STUCO·CARVING *or* PAINTING



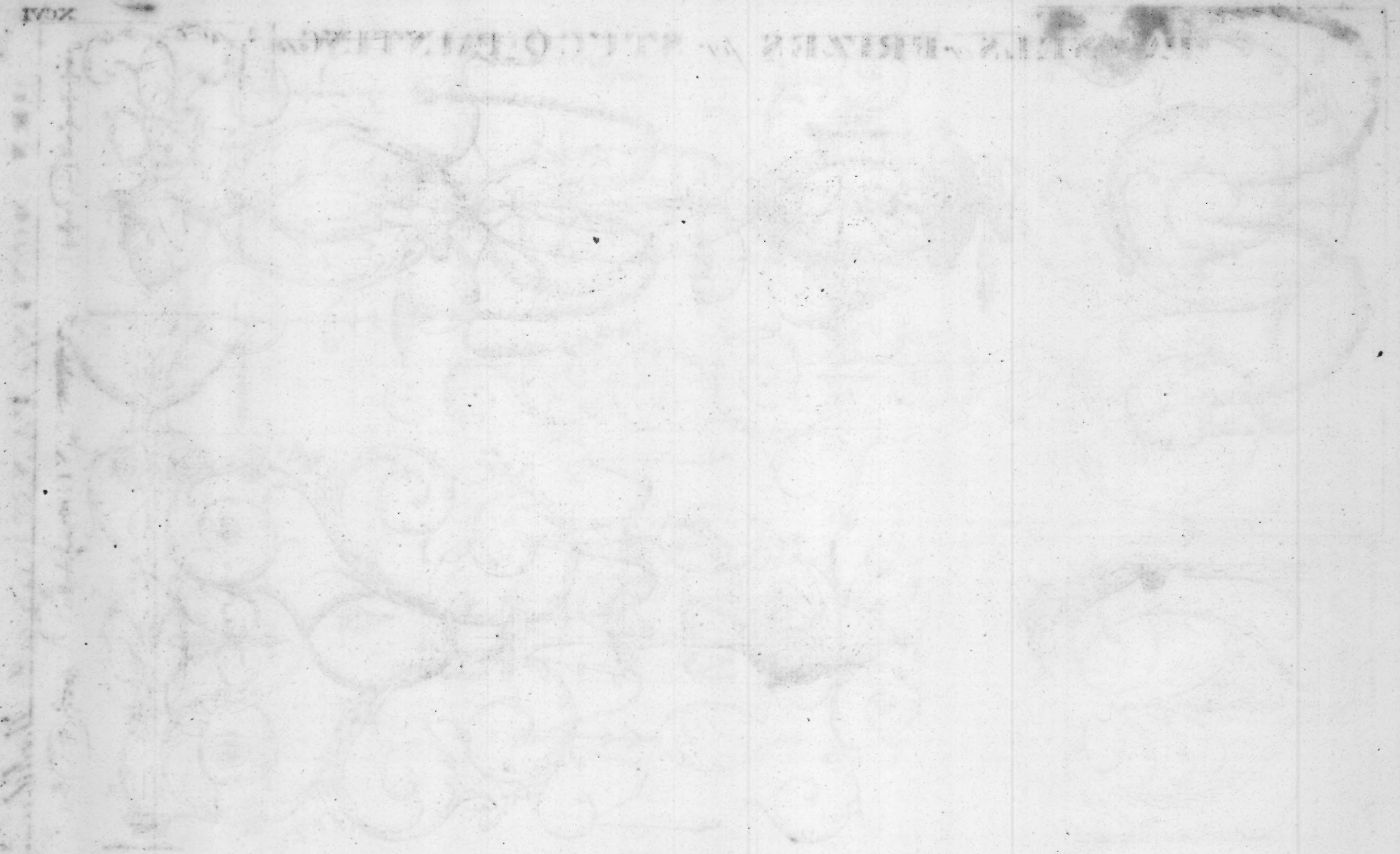


half a Tablet for Carving or Painting.

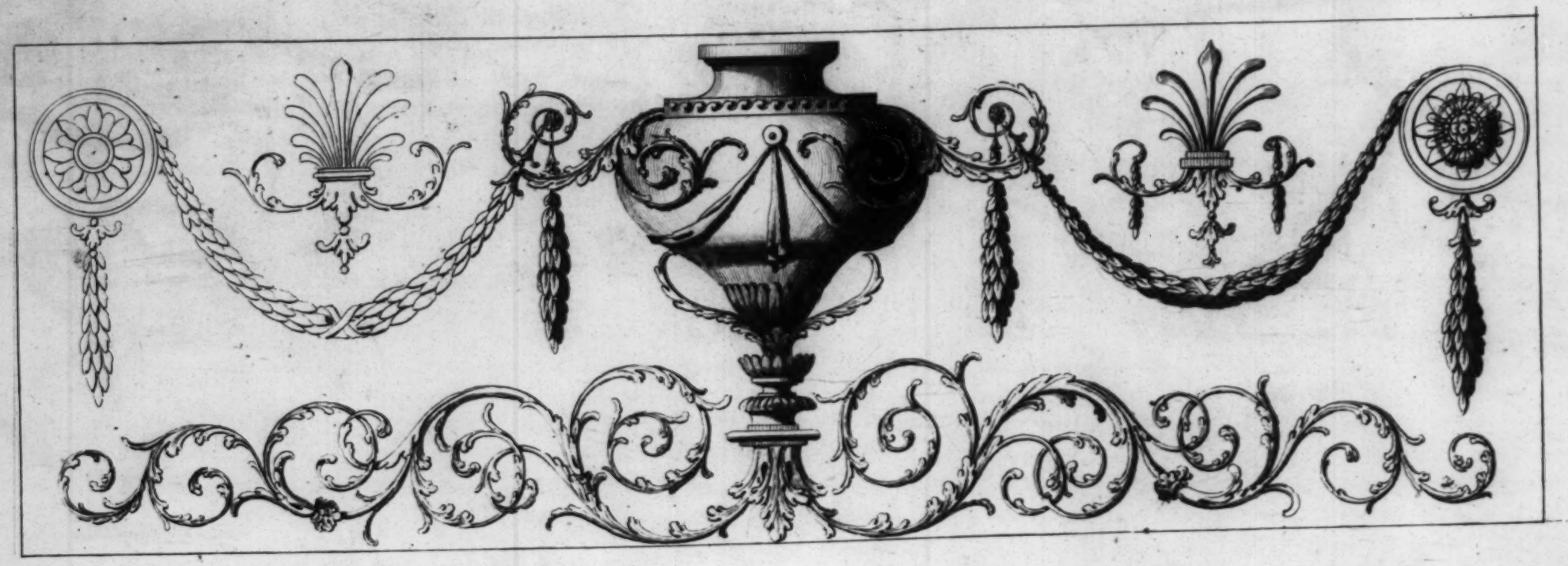


Ornament for a Cave to be done in Chiaro Oscuro &c.

Inv.t & Pub.d by Mar.y Accor.d to Act Sept.r 15.th 1770



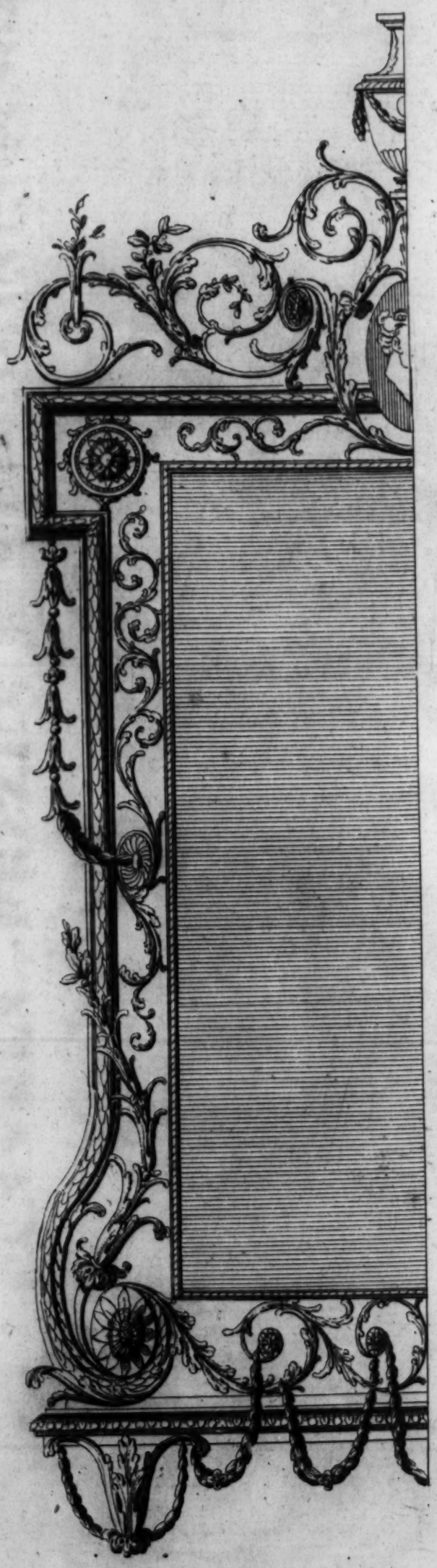
PANNELS *or* FRIZES *for* STUCO·PAINTING &c.

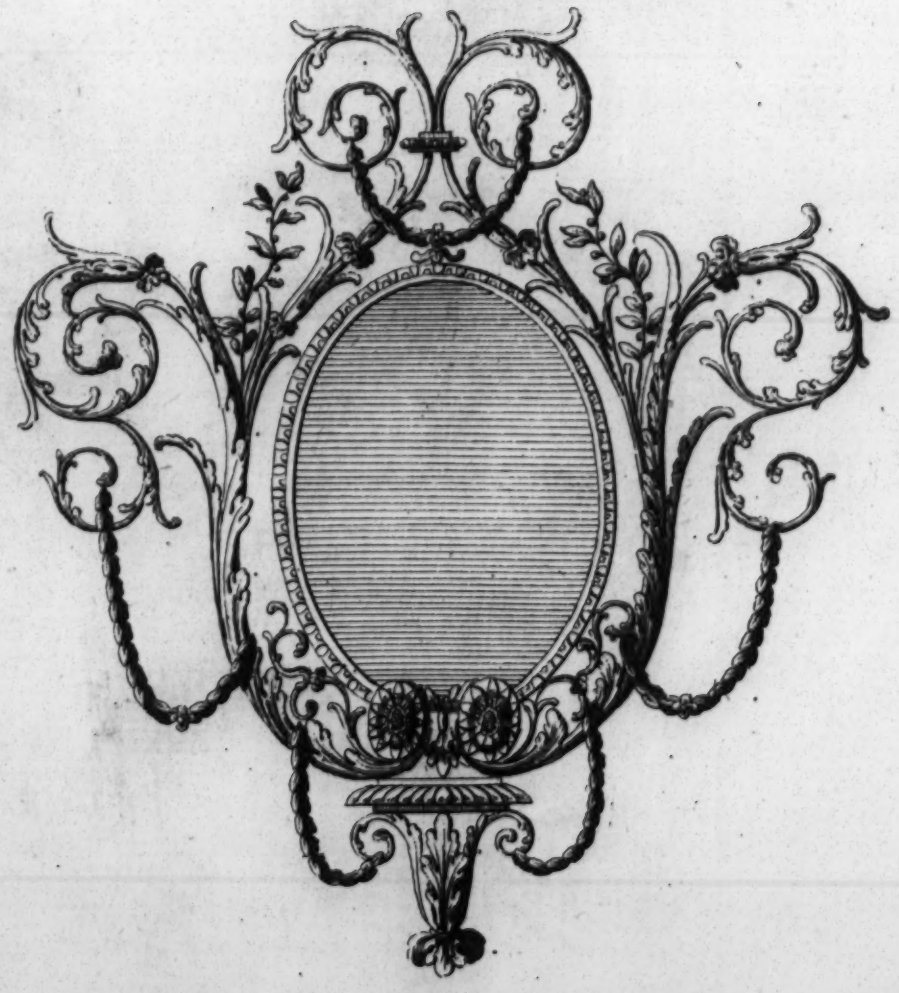


Invented & Pub.d by Matt.w Darly Sept.r 20.th 1770 Accor.g to Act

FRAMES *for* PICTURES·GLASS *&c.*

to be done in CARVING *or* STUCO.





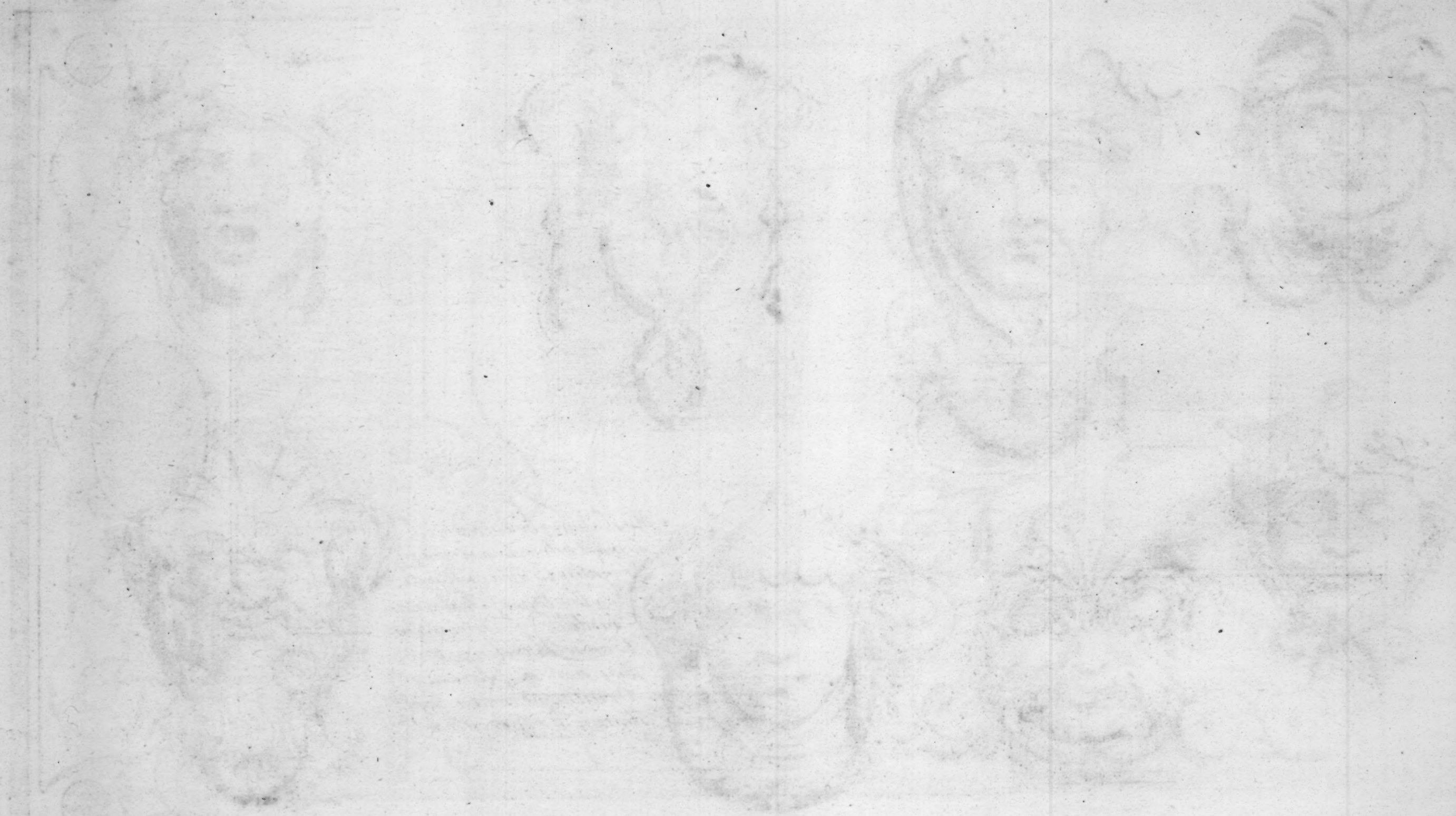
Inv.t & Pub.d by Wardy Accor.g to Act Sept.r 20.th 1770

MASKS *for Key Stones &c. &c.*

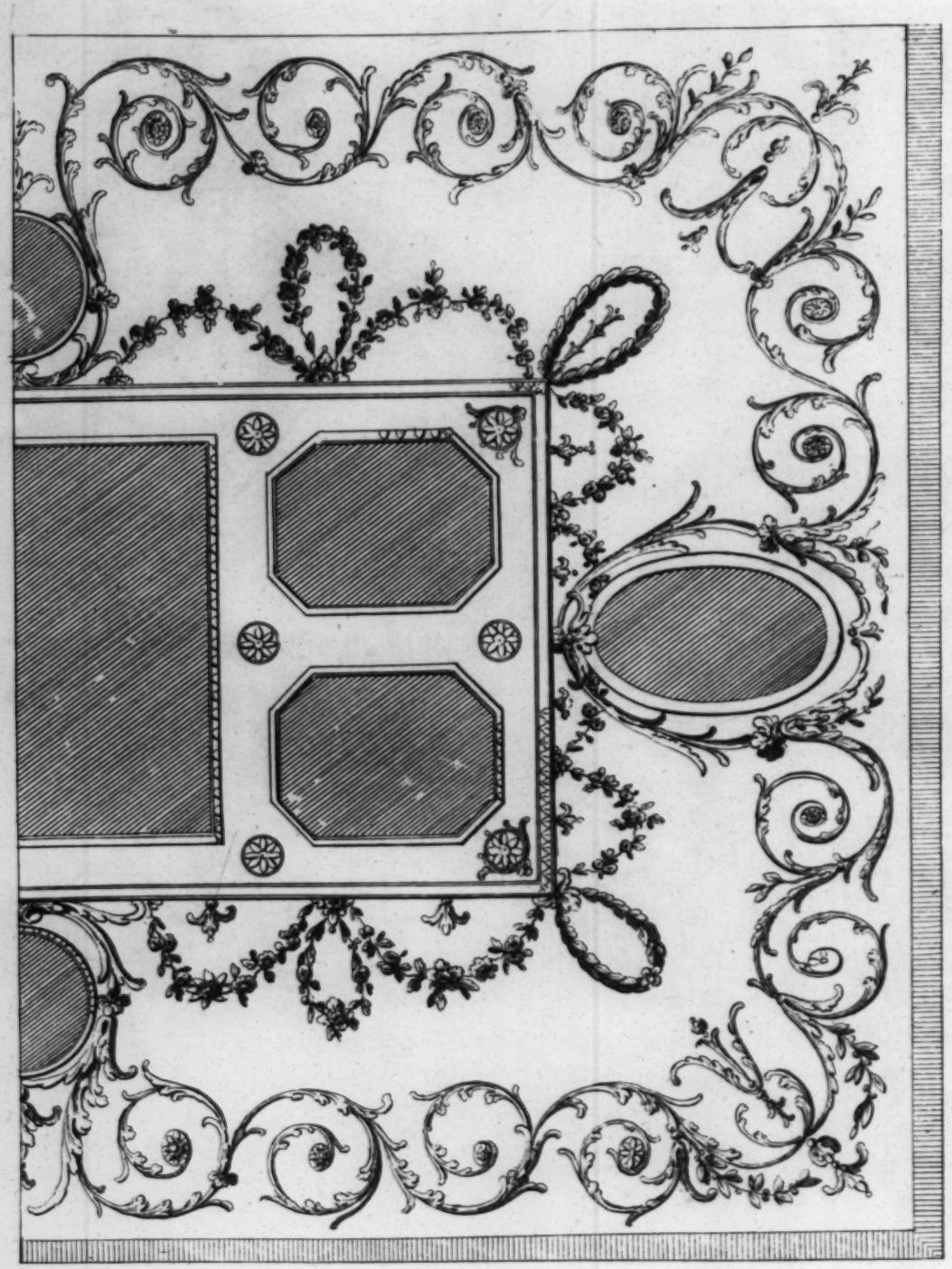
* *Masks may be introduced to great advantage among many Ornaments such as the tops of Festoons middle of Frames in Consoles Cielings &c. &c they are a pleasing Ornament when well design'd & executed*

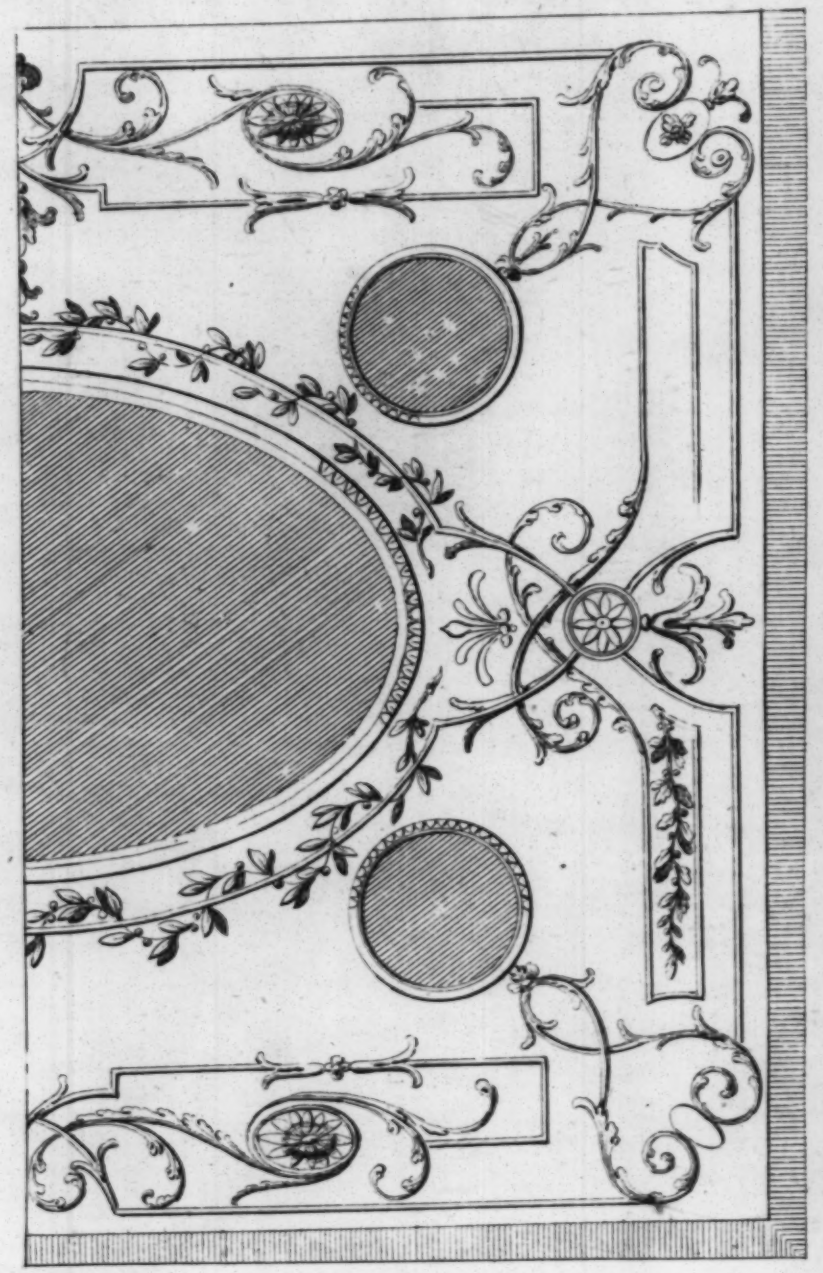
Pub.d by Darly N.39 Strand According to Act Dec.r 16 1769

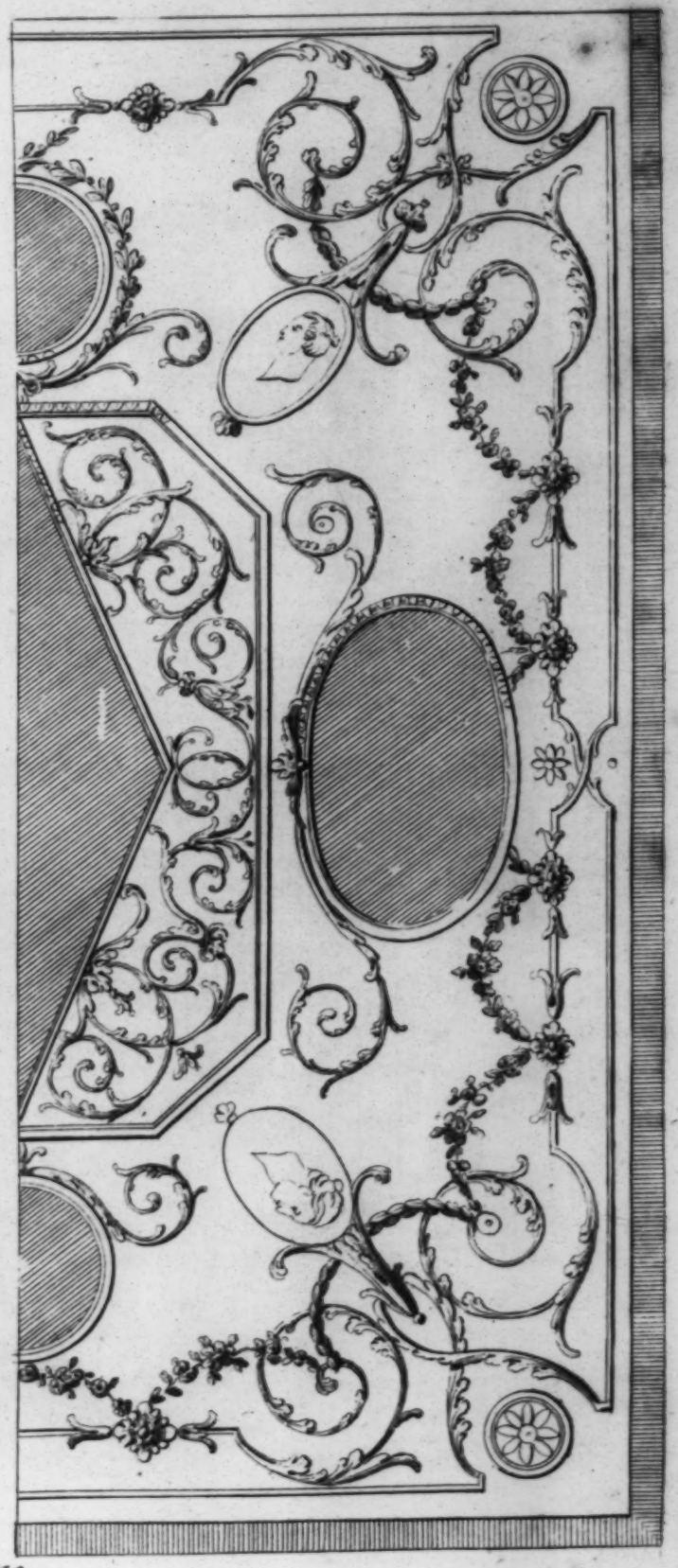
Darly. sc.



CIELINGS

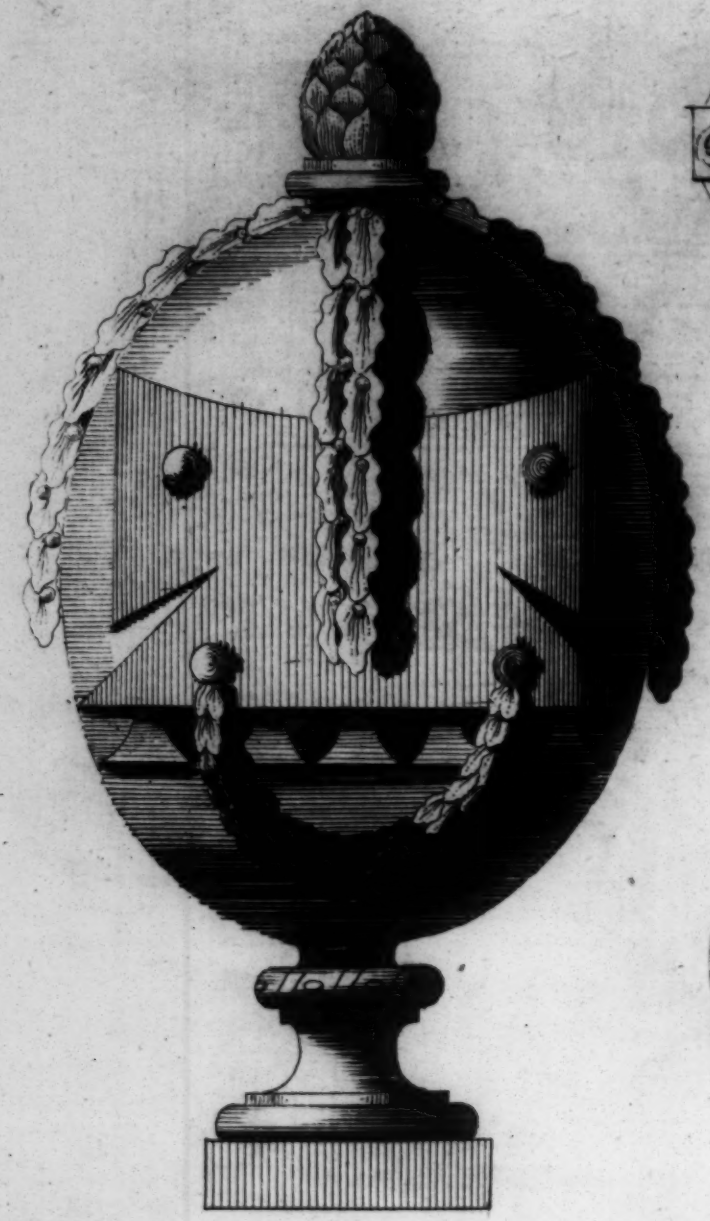


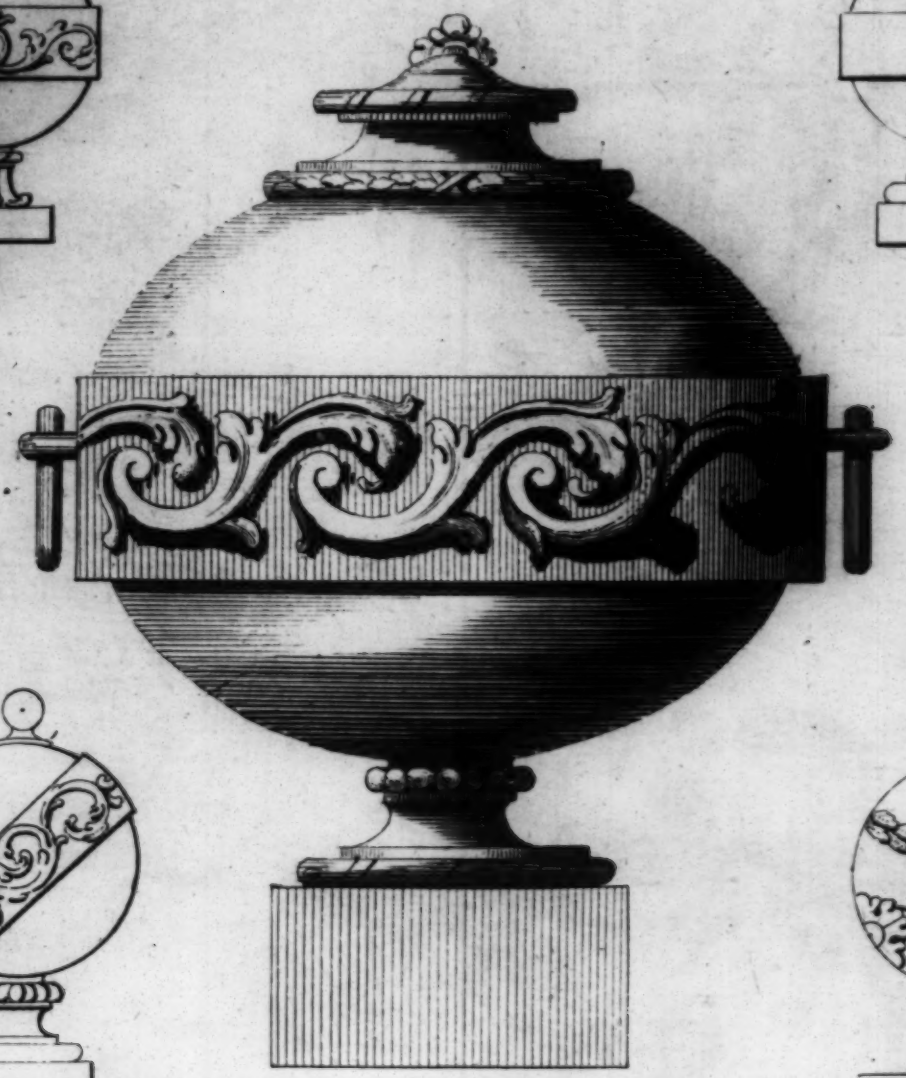


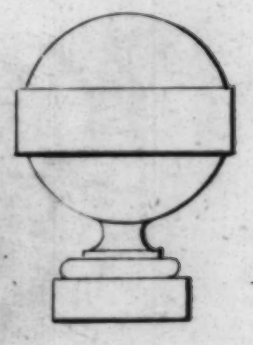


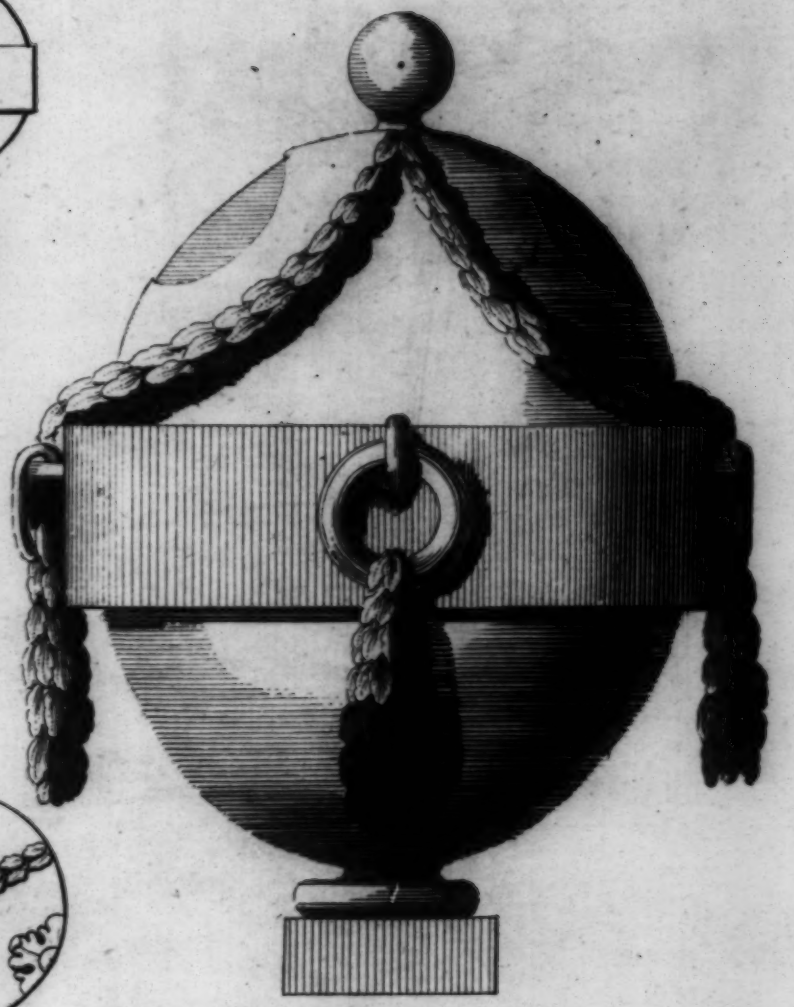
Invented & Pubd. According to Act of Parliament by Matt.w Darly Septr. 1.st 1770

Balls' & Eliptical Urns for Piers &c.



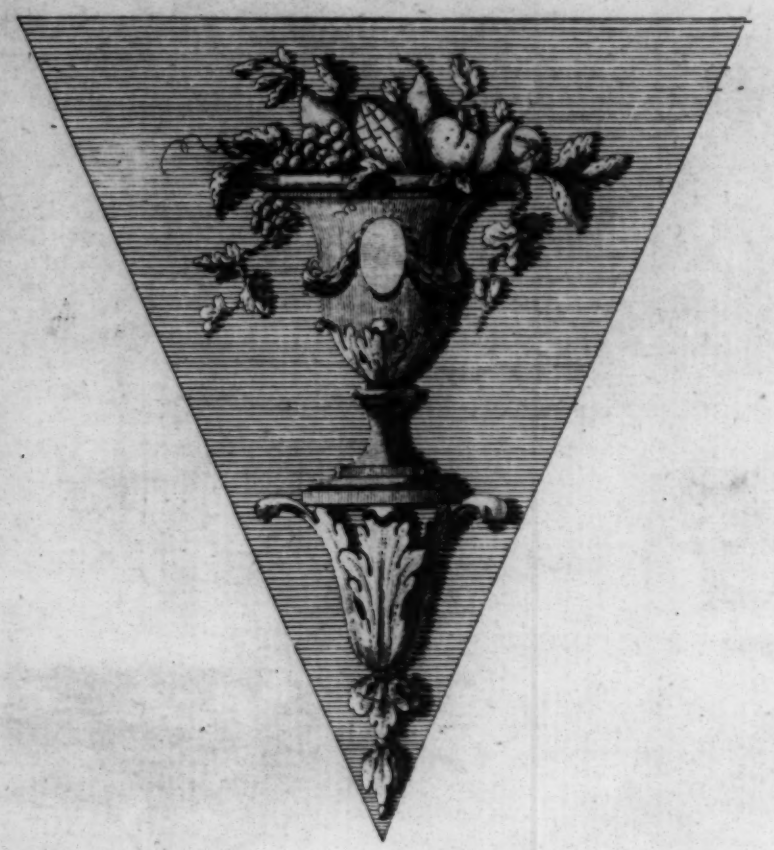


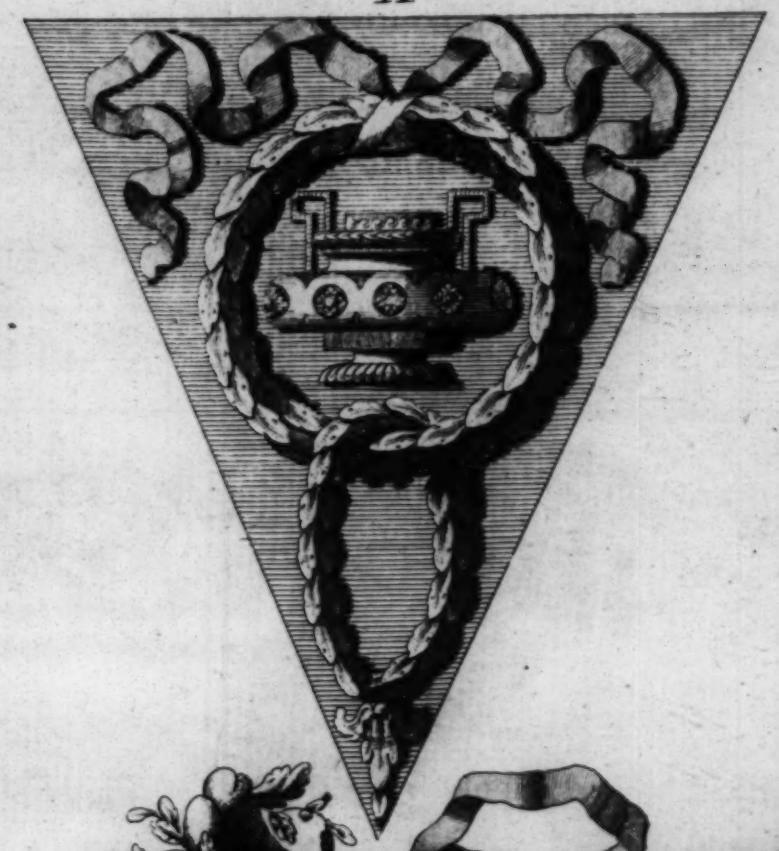




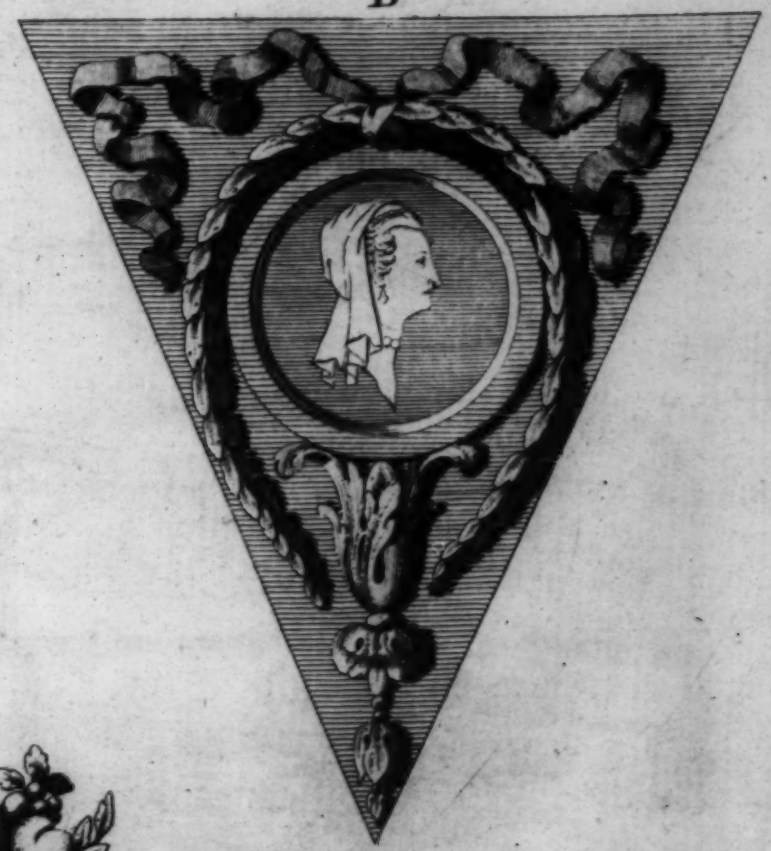
These may be Work'd plain with their Bands &c. and will have a good effect but if you use Ornaments they must be cut sharp and very bold

Pub.d by Wm. Ware N.o 39 the Strand. According to Act Dec.r 20. 1769

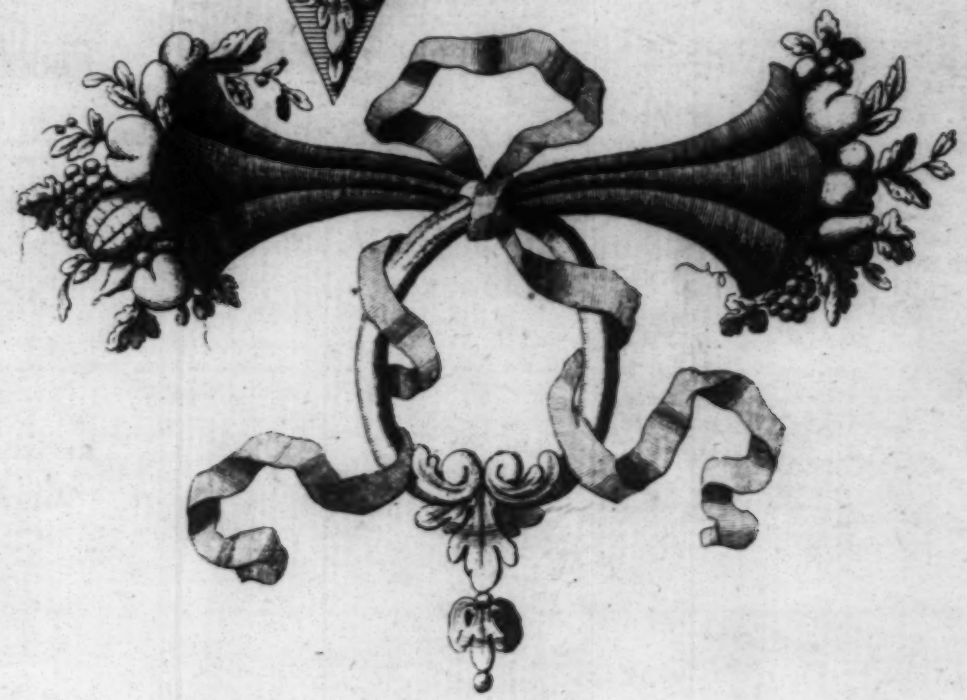




A



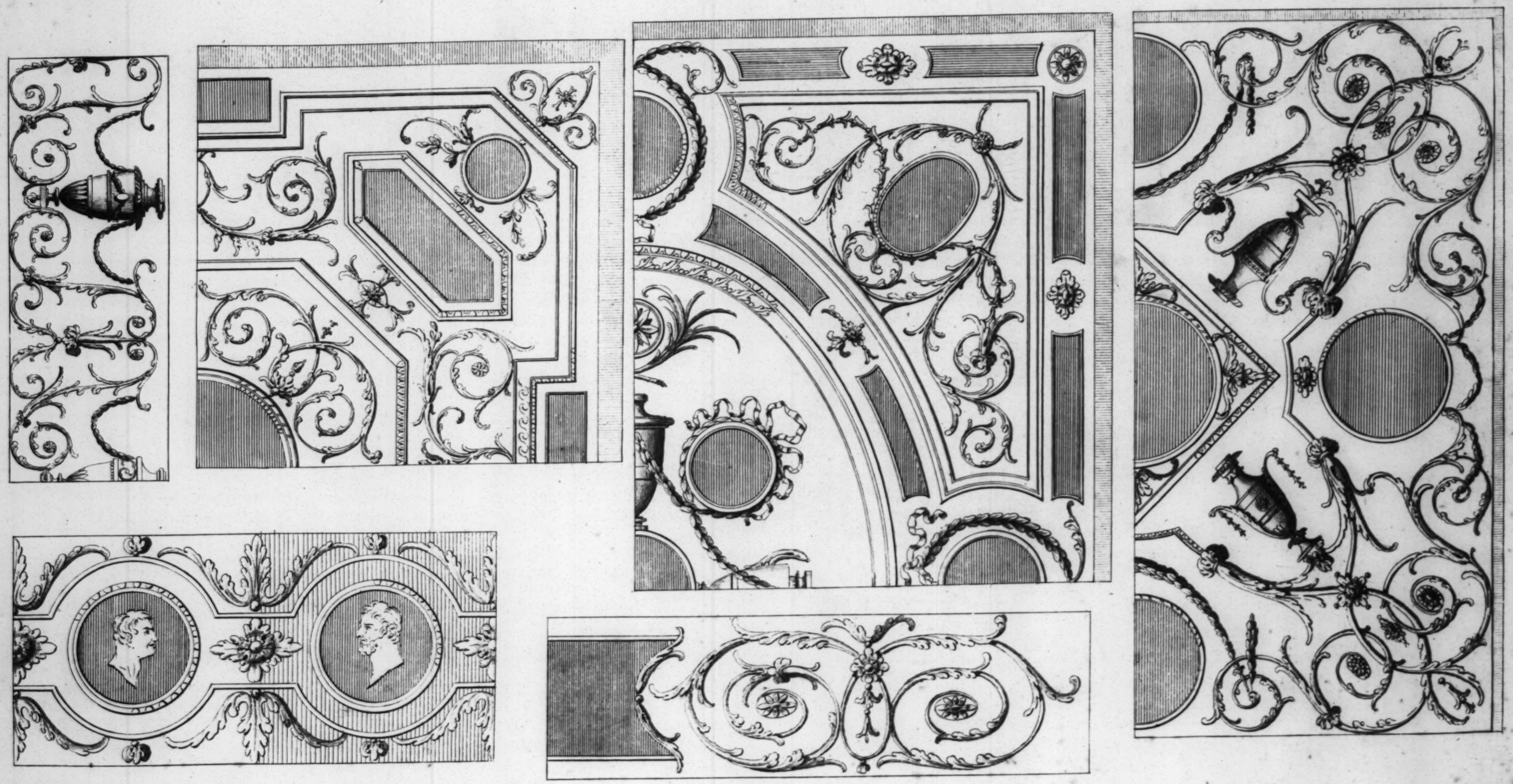
B



These kind of Spandels have a most pleasing effect in Execution as may be seen in the new Rooms of the Bank of England. but there is nothing put within the circles of A·B· *but they are left quite plain.*

Pub.d by Allardy according to Act of Parl.t March 1.st 1770.

CIELINGS. &c



Invented & Pub.d by Matt.s Darly Sept.r 20.th 1770. According to Act of Parliament

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